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OLD AND NEW.

WRITTEN FOR THE NEW YORK CLIPPER.
BY H. B. H.

The last, sad hours of the old, faithful Year
Are slowly passing, and the short'ning breath
Tells of the waning life, the thinning blood,
Decay and death.

The faithful Year! its duties all fulfilled,
Its labors done, it bows its head and dies;
The anxious throbbings of its heart are stilled—
We close its eyes.

And wait the coming of that lighter step
Now at the threshold, on whose winning face
We press our kisses, and whose form we fold
In fond embrace.

In blessed innocence, all white and pure,
Like a sweet babe on its dead mother's breast,
Comes the New Year, the while the aged sire
We lay to rest.

The glad New Year! around its brows are wreathed
Bright buds of promise, which shall bloom and bear
The fruits of industry and generous deeds
Beyond compare,

Till, as come round, in the vast wheel of Time,
Seasons and months in varied, ceaseless roll,
His duties done—laid on his bier—for him
The bell shall toll.

So we in line of long procession pass—
Age striding fast, and youth, devoid of fear,
Still pressing on, till, in that unknown sea,
We disappear.

"*The Larches*," Dec. 1878.

FAIR AS A STAR;

OR,

LIGHT OUT OF DARKNESS.

BY CLEMENTINE MONTAGU,
Author of "The Cost of Conquest," "A Wife's Revenge," Etc., Etc.

CHAPTER IX.—AT THE TURNING-POINT.

There is a tide in the affairs of men
Which, taken at the flood, leads on to fortune.
—SHAKESPEARE.

"Too late for what, I wonder?" Mrs. Banton said to herself, as she watched the girl's ineffectual efforts to rise.

No one had made any inquiry about her, and Mr. Banton and his son had done all they could to find out whom she belonged to, but in vain. As for Wilfred, the boy's susceptible heart had gone out to their new inmate from the moment when he had helped to carry her, as he thought, dying upstairs.

He had never seen anyone more beautiful than this seemingly friendless creature, who had come thus suddenly into their keeping, and he longed for the time when she would speak coherently, and open her eyes on the world with a recognizing glance. It was the third day after the accident when the delirium gave place to a sense of what was passing around her, and the girl turned her eyes to Mrs. Banton, who was sitting watching beside her.

"Mrs. Maxted," she said feebly.

"No, dear, but a friend," the good lady said, bending over her. "Don't try to talk, but drink this. The doctor said you were to have it the minute you roused up."

She put her hand under the patient's head, and held a cup to her lips. The girl drank the contents with the obedience of weakness and exhaustion, and fell back on her pillow again.

"What is the matter?" she said, her voice scarce more than a whisper. "Am I ill?"

"You have been, my dear. Please Heaven, you'll soon be better now."

"But where is Mrs. Maxted? What room is this? I must get up, please. It is getting dark, and if I am a minute late I shall lose my engagement."

But as she spoke her eyelids drooped heavily, and the sleep that the doctor intended should follow his potion overtook her—no fevered dream this time, but a refreshing, strength-giving sleep, from which she woke up weak as an infant, but with her mind clear, and able to speak and give some account of herself. Mrs. Banton learned that her name was Helen Pomfrey, and that she was in the ballet of a theatre of no great repute at quite the other side of the city. Her distress at finding she had been away so long was extreme. Her place would be filled, she said, and she had no other resources.

"My dear, if there were a dozen places open to you, you could not go till your arm is well," said kindly Mrs. Banton. "You must just make yourself easy, and stay here till then."

"But I cannot burden you with so much trouble and expense," Helen replied. "See what you have done for me already!"

Mrs. Banton stroked the fair hair that lay in such profusion on the pillow, and said in a voice that was choked with tears:

"See what you did for me, my child. Think what mourning and desolation there would have been in this house but for you. I should have been killed but for you. Everyone said so that saw what happened."

"I don't know much about what did happen," Helen said. "I remember I pulled somebody back from a big wagon, and then we both fell down. I must have been very clumsy."

"It was the horse that knocked you down, my dear. It was the blessing of Providence you were not killed."

Mrs. Banton brought her husband up to see her patient, and to thank her, too, for what she had done, and Helen began to feel that she was not intruding, but that they were glad to have her there. It seemed odd to them that she was so utterly friendless and alone, as she said—a young girl without father, mother, or anyone belonging to her was a rarity. She was not an American, she said, and had come to New York to get her living somehow. As is often the case, she had come terribly near to starvation before she had succeeded in getting anything to do. Work had come to her at last in the ballet of one of the minor theatres in the city, and the scanty pittance paid her for her hours of labor was barely enough to keep body and soul together. Helen told Mrs. Banton nothing of what had induced her to leave her home, if she had one. She only stated who she was, and how she lived.

"But your friends, my dear?" the good lady said. "Your relations? Surely you have someone belonging to you."

"I don't think I have a relation in the world," she replied sadly. "I have been an orphan ever since I can remember; as for friends," she added with a sigh, "they are as we make them, I think. I think you are proving a friend to me. Besides you, I have only one in the world."

"And that is?"

"My landlady, Mrs. Maxted. She has been a Good Samaritan, indeed, to me. Will you write to her and tell her I am safe?"

"I'll do better than that for you; I'll go to her," Mrs. Banton said. "Tell me where she lives, and I'll fetch her to see you, if you like."

It was a very humble street indeed that Helen Pomfrey named—a thoroughfare of poor houses at the back of the theatre where the young girl was engaged.

"I hardly like your going," Mr. Banton said to his wife, when she told him. "It's not a very respectable place. Perhaps you'd better let me or Willie go for you."

"I shall get at more of the truth of the story about her if I see the woman myself," his wife replied. "She'll talk more freely to me than she would to you. I believe every word the girl has spoken is true; but I shall hear more there, and no one will harm me."

She half repented of her resolution when she got into the very unsavory neighborhood round the theatre. The gutters overflowed with mud, and children and cats and dogs routed indiscriminately therein. In the midst of all this the big theatre reared its head, stuccoed and stately in front, grimy and ill-smelling in the rear.

The street Mrs. Banton had been directed to stretched away from the stage-door, at which a group of men were standing, and, oddly enough, as she passed she heard Helen Pomfrey's name.

"Disappeared, by Jove!" one of them said. "And deucedly well managed, too. Not a trace of her to be found anywhere; but we know, don't we, Pounce?"

"Rather," was the answer, with a coarse laugh, "and so does young Halliburton, too, for all his demure looks."

They all laughed, and Mrs. Banton stopped right in front of them. She had heard one of them called "Pounce," and knew he must be the manager. She was a timid little woman, but she could be as brave as a lion in defense of anyone maligned.

"Are you anxious to know where Miss Helen Pomfrey is?" she asked, addressing the one she guessed was the principal.

"Anxious, no. Curious, yes," he replied shortly. "We can guess in whose keeping she is."

"She is in mine."

"Yours?"

"Yes; my husband's and mine. She has been very ill."

There was a blank look upon their faces at their blunder, for Mrs. Banton was unmistakably respectable, and all but the manager slunk away. They left him to talk to her. She set forth what had happened in as few words as possible, and told him how anxious Helen was to get back. He listened to her and twirled his moustache, and then smiled disagreeably.

"Miss Pomfrey's place is filled," he said shortly. "I shall have no vacancy now this season. I am glad to find that she has stumbled on such good friends."

"But she tells me she has nothing to depend upon," the old lady said, aghast at his heartlessness and *sang froid*. "If you take her situation away, how is she to live?"

"That is her business. I found her of very little use. She gave herself airs, and was very disobliging. Good-day, madam."

He lifted his hat slightly and walked away, and Mrs. Banton turned round to find herself confronted by a wholesome-looking woman, Irish of tongue, but hearty in manner, who asked breathlessly for news of Helen Pomfrey. She had heard her name, she said, and made so bold because of her anxiety. She had hunted through all the hospitals, and inquired everywhere she could think of in vain.

This was Mrs. Maxted herself, fresh from her duties as cleaner in the theatre, and in a few minutes Mrs. Banton was sitting by the fire in her clean little room, hearing all she could tell about Helen Pomfrey.

It was very little. She had come there, looking dreadfully worn and ill, about six months before, and asked for a lodging. Mrs. Maxted had only a tiny closet, with a bed in it, to let, but she had declared it would do very well, and entered it at once, paying a fortnight's rent on the spot. Mrs. Maxted had begged the ballet-master to take her on, and when he had seen her he had given her a conditional engagement, which she had kept till now. This was all.

The good woman knew nothing more, except that she had learned to love her young lodger very dearly, and had been wellnigh distracted at her loss. She had no more idea where she came from or who she was than her questioner had. She was delighted beyond measure to be told she might come to see Helen, whose praises she sang with all the warmth of her Irish nature.

Mrs. Banton was satisfied with the result of her inquiries. Her protegee was no undeserving girl, but one to whom she might show kindness without fear of the result.

So she and her husband counseled together, and through the influence of one of Mr. Banton's customers a place was found for Helen in the ballet of another theatre. Mrs. Banton's house was to be her home. A little room upstairs was vacant, and she was to pay a moderate rent. They would have given it her free if she would have taken it, but her independence would not brook the obligation. And here she began a new life, with what feelings to the Providence who had helped her, and of love for the new friends who had sprung up for her, she alone knew.

CHAPTER X.—WILLIE BANTON TELLS HIS LOVE.

He either fears his fate too much
Or his desert is small,
Who dares not put it to the touch,
And win or lose it all.—MONTROSE.

Wilfred Banton, only son and dearly cherished child though he was, was something of a thorn in the flesh of his worthy parents. They had striven to bring him up prayerfully and well, and without the spoiling which seems to be the fate of all only children; but, as often happens, there was a dash of wilder and more turbulent natare in the lad than had sprung from either of his parents.

Mrs. Banton's brother, the memory of whose face was growing fainter and fainter with her as years wore by, had been a wild, uncontrollable lad, who had finally disgusted all his steady-going relations by leaving home and friends to seek his fortune in the very farthest corner of the earth. He left scarcely anyone to regret him save his little sister Jane, a girl hardly out of her schooldays, and completely under the dominion of the stern uncle and aunt who had brought them up.

She treasured his memory, and cried over his letters, as loving girls will, and meekly deprecated all the hard words and harsh prophecies she had to listen to concerning him. According to his relations, hanging was about the best fate in store for the recreant Graham Goldburn, and Jane was bidden to expect such an ending to her brother's career at any moment. But she never lost faith in him, and the event proved she was right. The restless energy of the erratic lad found rest in the wilder life of a new Australian colony, and as the years went by Jane Goldburn had substantial proof that her brother was doing well. Before his stern uncle and aunt died he was a land-owner, with a house for his sister had she needed one; but she had married comfortably, and was settled down into a quiet life in the home of a New York tradesman.

The correspondence had never dropped. Loving letters came and went across the sea with scarce even a month elapsing, and photographs of places and things spanned the ocean as with a bridge, and brought the two households together.

Graham Goldburn, at Nic Nic Gap, could look up to the walls of his sitting-room and see his sister and her husband as young people, and then as they looked now in the calm repose of their quiet middle life, and there was a whole gallery of Willies, showing how intense was the baby and boy worship in which his mother had indulged. There was even a photograph of the little parlor behind the shop, taken by an artist who was called in to immortalize some precious piece of *bric-a-brac*. In return for these, Jane Banton had two portraits of her brother, some views of Nic Nic Gap, and sundry bits of Australian life and scenery, which were as so much Greek to her.

It was vexatious to her to think that while her brother could look upon them as they were, and realize their faces and how they looked, she had nothing to speak to her of him. She could not see the brother she remembered in the grown man in the rough-looking digger's dress, with a shaggy head and untidy beard, which the first portrait showed her, nor in the elderly, shrewd-looking settler of the second and more artistic picture. She could recall him better in her own unstable, loving, handsome boy, who would not willfully nor in malice have done anything to worry her, and yet who caused her many a heart-pang by his escapades and recklessness.

Little as she knew of Helen Pomfrey, it was with a feeling akin to gladness that she saw Willie losing his heart to her. Wild and wayward as he was, she had always feared his falling under female influence. She had an instinctive fear that it would be bad influence if he did, and Helen was so amiable, so gentle, and, she was sure, so good, that she felt certain she would restrain him from evil and lead him towards good.

Willie stayed at home more, and did not make her heart ache by coming in at unholy hours in the morning, and he was more gentle in his manner, and more inclined to listen to advice from his father, and what in his secret heart he had been wont to call "twaddle" from his mother.

But it was some time before he made up his mind to speak to Helen Pomfrey. She had settled down into a regular inmate of the house, going to and from her work in an unobtrusive fashion, very unlike the ordinary type of ballet-girls; but then she was unlike her fellows altogether. She was rising into notice as a very careful young lady, and on one or two occasions had made a marked sensation by her performance of some little part; so that her prospects were very fair, and she was likely to make a comfortable living. Her striking beauty made her much sought after, and numerous idlers—the pests of the dramatic profession—took to leaving bouquets and notes at the stage-door for Miss Helen Pomfrey; and now and then costly gifts, which have but one meaning when so offered, were left with the hallkeeper for the pretty girl whom no one knew, but everyone admired.

But the notes were unanswered. The presents were always left till called for by their owners, and the flowers withered on the shelves, or were appropriated by less scrupulous damsels, who did not care how they got flowers, so as they did get them. Helen Pomfrey was unassailable, and it was voted in the theatre that she must have a lover or a husband somewhere who was jealous.

They watched her, but watched in vain. Nobody came to fetch her or meet her. No prancing horses or liveried grooms waited for her at street-corners, nor did she receive anyone at the eminently respectable house where she lodged.

The young ladies—her companions—voted her a "close, stuck-up thing," and were inclined to be disagreeable to her, till they found out how goodnatured and gentle she was. She was always ready to help them, or take the place of anyone incapacitated by sickness, and they came to look upon her promotion to a higher grade without envy.

It was no wonder Willie Banton fell in love with her, and lost his head as utterly as ever did impulsive boy since the days of Adam. He told his passion to his mother at last, and begged her to sound Helen for him, and see if she were heart-whole. The good lady stroked his shining curls and laughed at his eagerness.

"Nay, nay, my boy," she said. "You must do your courting for yourself."

"But you are so gentle, mother, and she loves you so dearly," pleaded the lad.

"If she won't have you for your own asking, my lad, she won't for mine," Mrs. Banton said. "You know the old song."

And she trolled out, in a voice that was still fine and full, the grand old lines of Montrose:

"He either fears his fate too much
Or his desert is small,
Who dares not put it to the touch,
And win and lose it all."

"That's just it, mother!" he exclaimed. "I do 'fear my fate too much,' and 'my desert is small'—so small that I dare not do what that old song recommends. I think I could bear 'No' better if it came through your dear old lips."

"I think you're a bit of a coward, Willie; I think if I were a lad like you I would rather have the 'No' direct from her lips than anyone else's. She might say no to me, when *you* might persuade her into saying yes."

"So she might," said Willie, brightening up. "And, mother, if she does, will you take her for your daughter? Will you and father be content to have her for your son's wife?"

"Yes, dear; I think we should!" Mrs. Banton said, stroking her son's hand—a hand too lithe and white to belong to a man of nerve and will. "She came to us a stranger, but we have learned to love her very dearly. We don't know much about her; but I am sure there is nothing but good to know. Your father and I were talking the matter over only the other night, and we made up our minds that when you told us you were going to marry her we would say: 'Heaven bless and keep both our children.'"

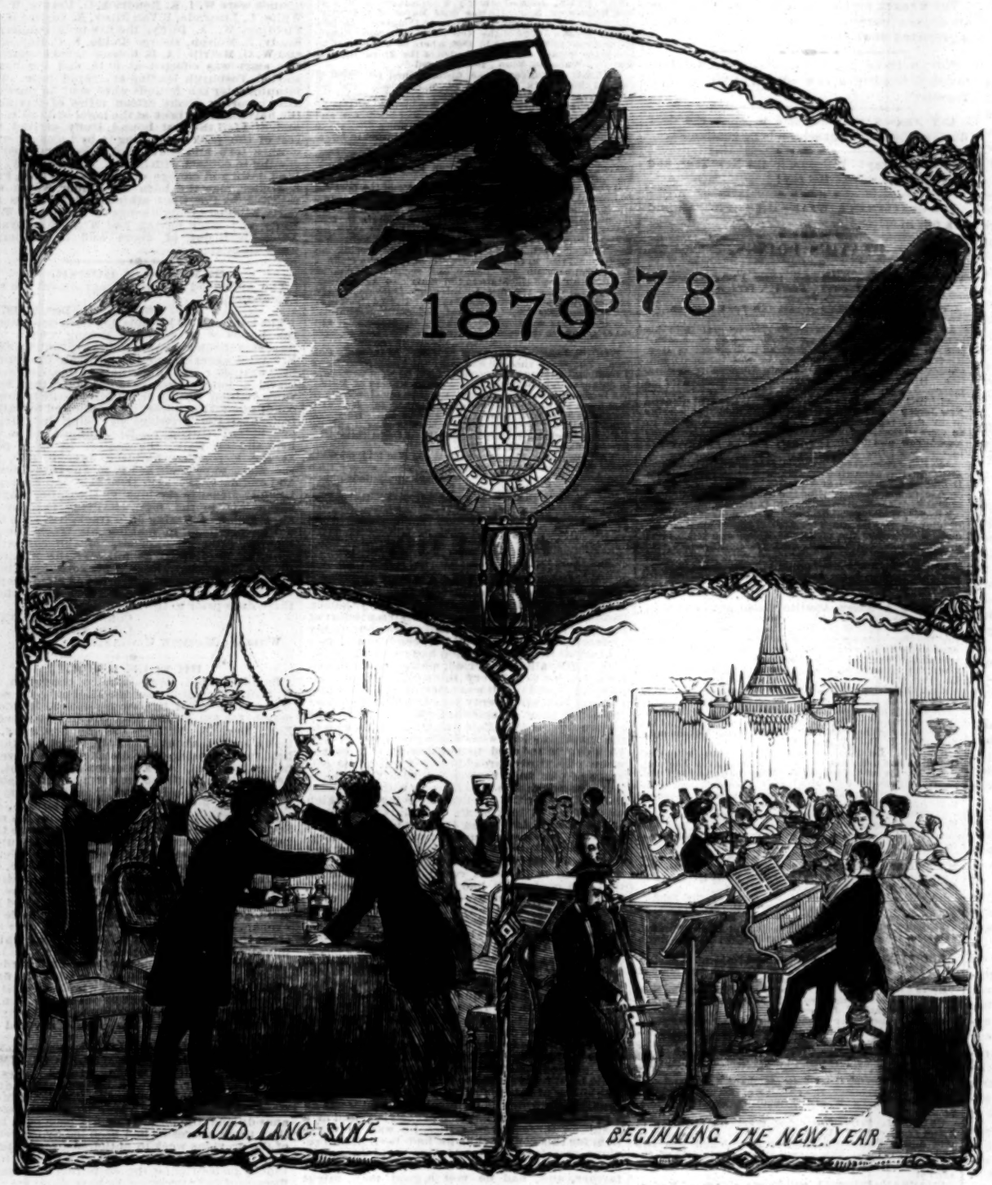
"I thought you would. But who told you, mother? I have never said a word."

"We have eyes, my boy. I think everybody that knows you knows you love Helen, except herself. I don't believe she does."

"No, I don't believe she ever thinks of me," said Willie disconsolately; "and I am always thinking of her."

"Ah, well! All that will change when you speak to her, maybe. You have my best wishes, my darling boy, and your father's, too. He says Helen has bewitched him."

And thus it came about that Willie Banton was to learn his fate that night from Helen's own lips.



A HAPPY NEW YEAR.

The hands point squarely to twelve. Old 1878 gathers his mantle about him, and drifts silently forth into the shadowy realm of the past. His work is done. For good or for evil he has left his record behind him. He came radiant with promise, bright with hope, fragrant with the odor of garlands and roses. He goes sorrowfully at the stroke of the clock, with the trials and triumphs, the victories and failures, the mighty resolves and the small achievements of a twelvemonth locked in his breast. Time once more takes up the glass, turns it, and writes a new name on his scroll. Who is this stranger that has come to rule in place of him who has gone? A fresh-lipped youngster, with laughing eyes and dimpled chin. Let us give him a right hearty welcome—the New Year, who is to make good all the promises which the Old left unfulfilled. Did ever a new year come yet that was not teeming with hope? Surely this latest monarch in Time's kingly line will reign wisely and well. And yet, catching a glimpse of the shadowy form of 1878, we are reminded of the faith we put in the Old Year when he, too, was a stranger, fresh-lipped and laughing-eyed. That faith, we know, has been shaken. Will it be shaken again when 1879 wraps his mantle about him and drifts away? The possible lies in the keeping of this newcomer. What chapters in the world's history will be writ while he holds the sceptre? What disappointment has he in store? What pain, what pleasure, what glad surprises, what stinging regrets? Will new friends be raised up, or will old and loved ones be swept away? What harvest will death reap before the New Year grows old? Ah, well. It is better, perhaps, that we cannot answer these questions—better that we should trust in the future, and doubt, if doubt we must, only the past. So here's to the New Year! With the hands pointing squarely to twelve, we will drink one toast to auld lang syne, and then, burying if not forgetting the past, we will turn to welcome the New. Here is music, here merriment. We will dance in honor of the young monarch who has but this moment mounted the throne. And may the Year thus happily begun be not less happy when his hair has grown white and the dimples in his face have turned to wrinkles.

CHAPTER XI.

"MY NATIVE LAND, GOOD-NIGHT."

Adieu, adieu! My native shore
Fades on the waters blue;
The night winds shriek, the breakers roar,
And shrieks the wild seamew.—BYRON.

When Helen Pomfrey emerged from the stage-door of the theatre that night, she found Willie Banton waiting for her. She was very glad, for she had been somewhat annoyed by being followed and accosted by idle loungers, and she greeted him quite cordially.

"This is indeed kind of you," she said. "I shall feel quite safe with you."

"I wish you would let me come every night."

"It's not good for little boys to come idling about theatre-doors," she said playfully. "Besides, it would get to be remarked, and that wouldn't do; and then it would spoil me, and I must learn to be independent. I shan't always have such a kind friend to take care of me."

This was enough for Willie. Upon this hint he spoke, and before Helen could interpose a word he had poured out all his hopes and wishes—all the passion of love which had sprung up in his heart, and all his aspirations for the future. She listened to him like someone in a dream, and, turning to her under the light of a lamp, he saw that her face was deathly pale, with a stunned, dazed look upon it as though she were frightened.

"I have startled you," he said. "I have been too rough, too sudden, but I had to speak, or I should have died. Helen, speak to me. Give me one little word to comfort and give me hope."

For a minute she could not speak. Her lips were dry and her tongue refused to frame a syllable, but at length she gasped out a reply.

"I am so sorry, oh, so sorry!" she said.

"Why sorry?" he asked. "O Helen! my darling—for you are my darling—the only woman I have ever seen whose love would be anything to me—don't drive me to despair by saying me nay. You love my father and mother; they love you, and in their names as well as my own I ask you to be their daughter. Their hearts are waiting to welcome you. It shall be the whole business of our lives to make you happy. Say you will give me something in return? Just a little love, to make me hope for more by-and-bye."

She could see the tears shining in his honest young eyes, and the impassioned flush upon his face as he spoke, and her voice was tremulous with emotion as she answered him.

"O Mr. Banton! Willie! what can I say? I am so sorry, so grieved!"

"Is that *all*?"

"All that I can say! Nay, hear me," she went on, stilling him with a look and touch of her hand, as he would have broken out again. "Believe me, I had no idea of this. It never entered my head that I was spoiling your happiness like this, or I would not have stayed in your father's house an hour. What you ask of me cannot be."

"Cannot!"

"Cannot! I am a lonely woman, and I can never place my hand with my heart in it in the hand of any man. I can never take my troubles or my heart-weariness to a husband's love for comfort, or to look to any man for the protection and care that happier women may claim. You must forget me, Willie, and find a worthier and happier woman to share your bright young life."

Willie burst into protestations that he could never forget her, never seek another woman, etc., as all young fellows in love do, and Helen strove to soothe him as best she could.

"I am grateful to you," she said. "You have done me the greatest honor that an honest man can do a woman. You have offered me your hand and heart. Some day you will know that it was no caprice that made me refuse. I cannot marry *any* man, Willie. I must go through my life lonely and forlorn till the curtain of the other world is lifted for me, and I know the reason of all the misery that has been my portion in this one."

Willie Banton wrung Helen Pomfrey's hand when they reached the door of his father's house.

"I can't go in yet," he said. "I can't face my mother, who sent me to meet you with hope in my heart, and loving, cheering words upon her lips. I don't blame you; but you have broken my life and made me an aimless, hopeless creature, with the overthrow of my hopes."

"I would have broken my own heart rather than have made you unhappy," Helen replied sadly to the lad's passionate words; "but, indeed, indeed, I did not know."

"Were you blind? Had you no eyes that you could not see I loved you?" he asked with a sob in his voice. "Everyone that knew me could see it but you. I think I worshiped the ground you walked upon, and envied the air you breathed. It's very hard. It's cruel!"

"I have not been cruel, my poor Willie," she said, the tears standing in her own eyes as she put her hand in his and tried to soothe him. "Forgive me if I have been so wrapped up in my own sad remembrances that I was blind to your truth and love. I have had bitter trials, and sorrow makes us selfish, you know. I am so grieved that I have wounded you like this."

Willie was too wrapped up in his own grief to be able to accept her sweet apology, and he broke away from her with a sob, and left her to go in alone. He was too much of a boy in all he said and did to be able to conceal his emotions—too much of a spoiled child to try and do so, and he wept like a very girl as he roamed through the deserted streets over what he imagined Helen Pomfrey's harshness and cruelty.

It was in very deed over the downfall of his own castle in the air, for the splendid edifice had been all of his fancy's raising. His mother's pretty lodger had never given him a thought beyond liking him for his parent's sake, and feeling kindly towards him for his own. She was very sorry for what had happened, and there was a shadow on her sweet face as she entered the house and went quietly towards her own room. Mrs. Banton had not retired to rest. She was watching for her, and called softly to her as she passed her sitting-room. Helen went in, and sat down by her side.

"Well, my dear," she said with a look of inquiry.

"I am afraid it is not well, dear Mrs. Banton," Helen replied.

"You have seen Willie?"

"Yes."

"And he spoke to you?"

"Yes."

"And you said him nay? I can see you did. My poor boy! His heart was set upon you, my dear; and we should have been glad to have you for a daughter. I told him so."

"You are very good to me, dear Mrs. Banton," Helen said, caressing the hand she held. "Far better than I deserve. And if I could have said yes to Willie, I think I should have done it, if there were no other feeling in my heart than gratitude; but it cannot be."

"Well, dear, I suppose you know best," the old lady said. "We can't all control our feelings. You shall be my daughter all the same, and Willie must learn to get over it. He's a spoiled boy, and will cry for the moon sometimes."

Helen did not tell her friend that her idolized son was utterly distasteful to her—that if there were no other man in the world she would scarcely have taken Willie for a husband. His mother could not see his faults as outsiders could. He was weak, unstable, and vacillating to a fault—indolent, too, and accustomed to rely upon others rather than himself. He had not one single quality to recommend him to a woman like Helen Pomfrey, who, underneath her calm exterior, had a passionate nature, and an intellect beyond the average of her sex.

TO BE CONTINUED.

THE MARCH OF THE YEARS.

WRITTEN FOR THE NEW YORK CLIPPER.
BY E. NORMAN GUNNISON.

O the years that go down into silence,
That are heavy with cloud and with rain,
Or bright with the sunshine which cometh
To gladden existence again!
How they march, march, march, bearing burdens,
These wonderful, mystical years,
And some are made bright by their gladness,
And some are made gloomy with tears.

How we look for them, long for them, hope for them,
How we grasp them, and love them or hate,
With our hearts that are glad or despondent,
That despair, or are fondly elate.
How we patiently watch for their promise
As each day comes but onward to glide;
How their sails glimmer white in the distance,
Borne on by the wind and the tide.

So the years they march on, disappearing,
And the years they march on into view,
And whatever we missed in the Old Year
Shall ce brought to our hearts in the New.
We stretch out our hands in our longing
To welcome the march of their feet;
The Old may be full of life's bitter,
But the new shall be full of its sweet.

If white hands that have waved in the past years
Wave for others, nor care for us more,
Whiter hands beckon out of the distance
Of the years that march onward before—
If the eyes which were bright proved deceitful,
The lips that were red proved untrue,
Sweeter lips shall be red with our kisses
In the years which forever are new.

To each heart comes, beguiling, some Circe,
To each spirit a siren yet sings,
And the years that are past are as nothing
In life's magical Summers and Springs.
Their going is nothing, if coming,
Brighter visions are gliding along.
What are all the old songs we were singing,
When we hear a more marvelous song?

Yet the old songs are full of life's music,
Though the new may bear something divine;
We shall miss in the draught we are sipping
The flavor that dwelt in our wine.
For the old things are not as the new things—
Faces wrinkled and worn may be true—
And our hearts will go back to the old years,
Though our lives may tread on in the new.

We shall miss the dear friends we have cherished,
We shall miss the companions of years,
And at times the sweet voice of our Circe
Shall bear us the ripple of tears.
For not even the song of the sirens,
That is borne to us over the blast,
Can drift into its music enchanting
Without touching the notes of the past.

How they march, march, march, bearing burdens,
These mystical, wonderful years!
To some they are gifted with sunshine,
To some they are heavy with fears.
Their laughter is like to the laughter
Which came in the years which are fled;
Their sobbing is like to the sobbing
We heard when we buried our dead.

Yet dear to our hearts is the New Year
(Not dearer, perhaps, than of yore),
And the fair hands that beckon us onward
Are fairer than ever before.
And out of the mystical silence,
And out of the future, to be,
No white sails are tattered and storm-tossed
That rise into sight from its sea.

Its lips they are red as the roses;
Its eyes are as bright as the morn;
Its forms are as fair as the vision
Which dazzled when Venus was born.
No saddened regret for the past years
Unto that which is coming belongs—
Its Circes are maidens of beauty,
Its Irens sing wonderful songs.

THE LIVING PORTRAIT:

A STORY OF THE NEW YEAR IN FLORENCE.

WRITTEN FOR THE NEW YORK CLIPPER,
BY NICHOLAS NILES.

Night in the fair city of Florence. Night, black and tempestuous without, but full of music, mirth and revelry within the palace of the Orsi. No family in all Florence boasted greater wealth, or gentler blood, or nobler traditions, than this same house of the Orsi. And its present master, Count Giralamo, was as rich, as noble and as chivalrous as any one of his illustrious ancestors.

There was good reason why the old palace should ring with merry peals of laughter that night, for it was the eve of the New Year; and more than that, it was the anniversary of the Count Giralamo's marriage. Of all beautiful women upon whom the sunny skies of Italy smiled, none was more beautiful than the Count's wife, Stella. She counted lovers by the score, when the Count Giralamo knelt at her feet. He was fifty, bald-headed and wrinkled; but he was the acknowledged head of the house of Orsi, he was rich and he was noble. So the woman whose beauty had maddened half the cavaliers of Florence listened to his suit and, in the end, married him. A year had passed. Count Giralamo and his wife had lived happily—so the world said. So, indeed, the Count himself believed. For Stella, if she had not been happy, neither the world nor the Count was to know.

Among the guests at the fete this New-Year's eve was Antonio Morello, the son of a noble but broken house, and who, but for the name he bore, might have been looked upon as an adventurer. He had wasted a goodly fortune in the most reckless dissipation. He had been engaged in more amours and duels than any cavalier in Florence; and, if rumor was to be believed, darker crimes than these were to be laid at his door. Yet Antonio Morello was young, brave and handsome. If he was also wicked, that certainly did not lessen the favor with which he was regarded by women. Anyone save the unsuspicious Count Giralamo must have noticed the eager, passionate glances which passed between Antonio and Stella; but so implicit was the Count's faith in his wife that he was blind to whatever implicated her. It was not strange, therefore, that he failed to notice her withdrawal at an hour before midnight from the gay salon—failed, also, to notice that Antonio Morello disappeared a few moments later. The two met in a chamber on the upper corridor of the palace. This chamber was connected by an arched door with the sleeping-apartment of Giralamo. It was a large room, gorgeously furnished, yet gloomy in its very magnificence. On the wall facing the entrance hung a life-size portrait of the Count's mother, painted with rare skill. The face was cold and proud, with scarcely a touch of color; and this ghastly whiteness was intensified by the great, black eyes which stared down upon the beholder, let wherever he stood, as only the eyes of portraits can. The artist had reproduced his subject with striking fidelity. The face upon the canvas was the face of the haughty Countess precisely as it had appeared in life. Nothing was softened, nothing was added. Art had nowhere flattered the proud woman who in life had never flattered nature. Her full-length figure stood within the frame robed in richest satin, one white hand resting upon a marble stand, the other grasping a bouquet of flowers—a figure white and cold and motionless, and yet a living figure.

It was directly beneath this portrait, in the dimly-lighted chamber, that Antonio and Stella stood.

"I have brought it!" he said in a whisper.

In a whisper she answered him:

"It will not fail?"

"It never fails," was his reply. As he spoke, he drew forth a small vial containing a bright-red liquid.

"Six drops!" he said.

She took the vial, and for a moment held it up to the light. Her hand trembled perceptibly. Her white bosom rose and fell with a quick, tumultuous movement. Antonio's eyes were riveted upon her with an eager, questioning look.

"Six drops!" she repeated, still in a whisper. "And it must be given to-night?"

"To-night!" answered Antonio. Then his arm stole round her waist and he drew her closer to him—so close that he could feel the throbbing of her full bosom against his breast. "To-night!" he resumed, his lips close to her ear. "To-night, and those six magic drops will remove the one obstacle in our way. Then will you be mine—mine forever, Stella!"

Her head rested a moment upon his shoulder. She still held the vial in her hand, while her lustrous eyes turned towards the portrait. Suddenly she started back with a look of horror upon her face.

"What is it?" asked Antonio.

"The portrait!" she said faintly. "I saw its eyes close and its lips move!"

"Nonsense!" returned Antonio, a little impatiently. "It was mere fancy, Stella. You are excited and nervous. Think of the future—think of the life before us after to-night!"

She recovered herself, although her face remained pale as death.

"I will think of the future," she said, and put the vial into her bosom. Then a strange glitter came into her eyes. For the first time she raised her voice and spoke aloud: "These six drops will not hurt him, signor? You are quite sure they will do him no harm?"

Antonio gazed at her a moment in mute surprise. Something in her face seemed to enlighten him. He broke into a laugh and answered her in a voice as loud as her own:

"Harm? Believe me, my dear lady, they will do him no possible harm. They will make his New-Year the happiest of his life!" Then in a whisper he added: "Six drops, and he will be dead in as many minutes!"

They looked at each other in silence. It was for a moment only, but in that moment each read the other's heart. The next they passed out of the chamber, followed by the staring eyes of the portrait.

II.

The new year had come. The revel was over, the last guest had departed from the palace of the Orsi, and the Count Giralamo had retired to his chamber. The curiously carved clock ticked away the moments until the hands pointed to the hour of two. In her own apartment Stella sat by the window, looking out into the night. She had removed the rich dress which she had worn in honor of the fete, and in its stead she wore now the spotless white she was wont to don upon retiring. One rounded arm rested upon the window-sill, supporting the graceful head. The night had grown fairer without. Here and there the dense clouds had parted, and between them, in the depths of azure blackness, the moon shone bright and cold. It's ghostly light, falling upon the figure in the window, disclosed one shapely hand resting in the figure's lap; and in this hand, held with a nervous grasp, was the vial containing the bright-red liquid.

"Six drops!" she murmured, still gazing out of the window. Then, raising the vial, she looked at it long and earnestly in the spectral light of the moon. The clock struck the half hour. She rose to her feet and glided noiselessly out of the room. Groping her way through the wide hall, she ascended the marble stairs to the second corridor of the palace. There, before one of the arched doors, she paused and listened. Distinctly within could be heard the heavy, regular breathing of a man asleep. It was the Count Giralamo. She passed on to the next door—the door which opened into the chamber where she had met Antonio Morello. Noiselessly as a shadow she stole into the apartment. Just at that moment the moon, breaking clear from the drifting clouds, shed its rays luminously through the casement window, and fell full upon the portrait of the Count's mother. Stella looked at the canvas and shuddered. Then she turned away her face, clutched the vial with a firmer grasp, and crept, cat-like, towards the door leading into the Count's chamber. She had nearly reached it when a sound, as of the rustling of satin robes, caused her to look about in silent terror. The first object upon which her eyes rested was the portrait. The moon had come out brighter and clearer, so that it lighted all the chamber with a vividness at once startling and unnatural. And in this ghostly light Stella saw, as plainly as ever she saw the sun in the heavens, the arms of the portrait raise themselves slowly in the air, and the figure of the proud woman step forth from the frame. Weak and trembling, she sank upon the floor; but she had no power to turn her eyes from the terrible apparition—if apparition it was—which confronted her. Straight on, rustling the satin robes and holding its white arms aloft, the figure came. Straight on, to the very spot where the pale and frightened Stella crouched upon the marble floor. Straight on, until it stood over her, and one spectral finger pointed at the vial which contained the bright-red fluid.

"You would poison him—you would poison my son!" spoke the figure. "And he has been good to you—good and kind—kinder, far kinder, than you deserved. Woman, have you no heart?"

The crouching figure broke forth into hysterical sobs.

"I, his mother, will save him. I come between you and your murderous designs. Arise, Stella. Go back to your room. Keep the fatal poison for him—for him whose oily tongue has tempted you to this deed. Go!"

Blindly, without volition of her own, without even the consciousness of what she did, she obeyed. The figure glided back to its frame. The moon went out behind a cloud. And the chamber was deserted, save by the portrait, whose eyes stared vacantly into the deep gloom.

III.

New-Year's Day in the fair city of Florence. Alone in her chamber sat Stella, evidently awaiting someone's arrival. It was close upon three o'clock in the afternoon. Never had the Count Giralamo's wife appeared more beautiful than she did that day. Her dark eyes flashed with an unwonted fire, and the rich color burned upon her cheeks and lips, deeply crimson. If any memory of that horrible scene in the chamber where the portrait hung—the scene wherein Stella had fallen prostrate on the marble floor with the vial in her hand—if any memory, I say, of that scene remained, it surely left no outward trace. Calm, beautiful, self-possessed, no one looking upon her could believe that she was other than what she seemed. And she seemed happy.

When the hands of the clock pointed to three, Stella rose and summoned a maid to her presence.

"Signor Morello is expected soon. When he comes, conduct him to the chamber where the portrait of the Countess hangs."

The maid bowed and withdrew.

"Now!" whispered Stella to herself when the girl had gone. She closed the door of the chamber and locked it. Then, from the bosom of her dress she drew forth the vial containing the bright-red liquid. With a hand that did not tremble she poured out six drops of the fluid into a silver goblet. She next filled this goblet with wine from a decanter that stood on the table, returned the vial to her bosom, and unlocked the door. Almost at the same moment there came a knock from without.

"Signor Morello waits in the chamber," said the maid.

"Tell him I will join him at once," replied Stella.

She took up the goblet of wine and swept gracefully along the corridor to the chamber where the portrait hung. She entered so noiselessly that Signor Morello did not hear her. He was standing with his back towards the door, and with his eyes fixed upon the painting. Stella placed the goblet upon a stand and approached Antonio. The rustle of her dress startled him. He turned quickly and held out his hands.

"Stella, my queen!" he exclaimed passionately.

She made no resistance when he drew her to his breast. She gave back hot kisses for his. A voluptuous fire flamed in her dark eyes.

"What of the night?" he whispered. "Is it done?"

"It is done!" she answered recklessly.

"The six drops were enough?"

"Quite enough. He has not yet awakened from his deep sleep!"

Antonio laughed fiendishly.

"When he does wake it will be, let us hope, in a better world than this. My brave, my beautiful Stella, you are free at last—free to be mine. How easy it was—after all your doubts and fears, how very easy it was! When—when will it be known?"

"Not until to-morrow. I have told the servants that the Count is not to be disturbed to-day. Nobody will dare go near his room. To-morrow, when his corpse is discovered, they will say it was disease of the heart that killed him. So it was—the disease of *my* heart, Antonio, for you."

Morello drew her again to his breast, and imprinted long, passionate kisses upon her lips. Standing with her head upon his shoulder, Stella was once more brought face to face with the portrait. As the staring eyes fixed themselves upon her, she shuddered.

"What is it, love?" asked Antonio. "What frightens you?"

"Nothing," she answered faintly. "The room is cold—I feel a little chilly—suppose—suppose, Antonio, we have some wine?"

"By all means," rejoined Morello. "Wine will warm you."

Disengaging herself from his embrace, Stella walked to a closet in a recess of the chamber, opened the door, and took out a decanter and one goblet. This she filled and held out to Antonio. He looked at her in surprise.

"Do you think, my love, that I will drink alone?"

"Oh, I have another goblet there on the stand. I had filled it when the maid announced Signor Morello. Of course then I could not wait, so I brought the wine with me. There it is. I have touched it to my lips but once!"

"Then let me drink from this goblet!" exclaimed Antonio, seizing the cup which Stella had brought from her room.

"As you please," replied Stella carelessly. "Shall we drink to the New Year?"

"Yes, to the New Year!" echoed Antonio.

They drained their goblets together.

"You said, did you not, Antonio," inquired Stella, as she put down the empty goblet, "that the six drops would not hurt the Count?"

"Yes, yes!" answered Antonio, laughing softly. "I said so!"

"You are quite sure they would do him no harm?"

"Quite sure, my love, quite sure!"

"And you said, I think, that they would make his New Year the happiest of his life?"

"I most certainly said so, Stella. Your memory is perfect. Your——"

Antonio's words died suddenly upon his lips. His face lost its ruddy color, and became deathly pale. He staggered towards a chair with one hand

NEW YORK CLIPPER.

SATURDAY, JANUARY 4, 1879.

TO CORRESPONDENTS.

No Answers by Mail or Telegraph.

THETIS BOAT CLUB, Bedford.—D loses. The limb was never twenty feet long. D, whose judgment told him that it was of that length, bet that it was; B, who had been told by somebody that it was not, bet that it was not. There was liable to be error on either side; and if B had been misinformed, D would not then have claimed a draw on the ground that B had been told how long the limb was. He would have claimed the money. As it happens that B was told correctly, B wins, as the converse of the same principle that would have made D winner. Had D asked B, before the bet was made, whether he had measured the limb or had been told its length by anyone who had professed to have measured it, and B had replied in the negative or had equivocated, that would have been fraudulent concealment on B's part, and the bet would be void. The only thing that will vitiate a bet made on "certainty," as it is called, is fraud resorted to to procure such bet.

BIG JACOB, Brooklyn.—1. Three aces do not count seventeen. If they did, two sixes and a five would be as good at raffle-dice. The three aces are better than seventeen, but not so good as eighteen. The three fives are better than seventeen, better even than three aces or three fours, but not so good as eighteen (three sixes). 2. The three sevens and two fives beat the three fours and two aces, alike at whiskey-poker and at draw-poker. 3. Your hands are all right, except that the straight and the straight-flush are worthless unless it is specially agreed to play them. Then the straight-flush should beat four aces, while it must be agreed upon whether the straight will beat three-of-a-kind or only two-pair.

W. O. J., Lincoln.—This, like the squirrel-and-the-tree problem, is older than the hill upon which the tree grows that furnishes the spokes for the wagon-wheel and the base for the squirrel. Disputes as to both problems occur from looking at each from two different standpoints, and from applying to each these "universal rules" that, like all other rules, are not without exceptions. You can find this wagon-wheel problem discussed in any work on the philosophy of mathematics, and in almost any upon the physical sciences. We have no space for so well-worn a theme.

E., Marlboro House.—"A and B are partners against C and D, auction-pitch. The game is 20 points up, and each side is 19. A deals, B gives him one, and pitches the deuce. C holds the ace. Who wins?"......If it was agreed to play in any such absurd way as that which permits a partner to bid in behalf of a partner, A and B are out on the gift. In giving A one, B was also giving it to himself, and was consequently giving nothing away. But possibly your "auction" was a farce, and that therefore what a player was given could do him no good, as the gift was not to count on his score. In that case, C and D went out on C's high. But that is not auction-pitch.

H. U. T.—"London Assurance" was originally acted in the Covent-garden Theatre, London, Eng., March 4, 1841, and upon the author being called for Dion Boucicault was led before the curtain by Charles Mathews, who played Dazzle. Whether Mr. Boucicault is in reality its sole author or not we cannot say. Joint authorship has been attributed to a well-known actor then engaged in that theatre, but now performing in this city. He, however, makes no claim to it. Like the mystery which shrouds the Manhattan-bank robbers and the removers of Stewart's remains, it may some day be cleared up.

J. A., Holyoke.—As in a single-handed game, so in cut-throat or partner seven-up—any player can object to the cards being bunched. Bunching, like agreeing upon a trump or turning up an odd card for trump, is not legitimate. But no one can object to the begger and the dealer running the cards out, unless they keep it up with the manifest purpose of allowing the dealer, as low man, to bring up his score by repeatedly turning up jack, which he must do if he deals long enough.

S. C. T., Taylor's Island.—1. When a player cannot follow suit at whist, he can either throw off or trump. You surely do not want us to go searching for some "authority" that may possibly support your peculiar view of the case. The foregoing is not only our decision, which you at first seem to ask for, but it is also common-sense. 2. Ed. James, whose card see elsewhere, can supply you. He advertises the price.

K. C.—1. B cannot count the four that A failed to score. That is our decision. 2. If you wish it decided according to Hoyle—that is, the genuine Hoyle—you should consult that work, if you think a copy can be found anywhere. We think that it allows B to count the four; but we cannot so decide, because we are unable to prove that it does. According to the book called "American Hoyle," B cannot count the four.

L. S., Buffalo.—If B did not knock at 25, he is responsible for A's error, having led him into it, and A can go back and play the fourth five ahead of B's ten-spot. But if B knocked, then A alone is responsible for his error in making the count 15, instead of 30, and cannot alter the play; and furthermore, B is entitled to count two for A's playing anew up to 15 when he could have "come in" on the original pile.

M. B. F., Montgomery.—1. A having weighed as much as he bet he would, and a pound more, he wins. 2. The man who wagered he would run 100 yards in 12sec., and did it in 11sec., wins. 3. The best records for 100, 200 and 300 yards, running, are 9¾sec., 19½sec., and 31¾sec. 4. For a man properly trained, the times you mention are only fair.

SUBSCRIBER B., Chicago.—A wins, so far as abstract eligibility is concerned. It is not necessary that the son should be the child of any U. S. official. Any male child born while its parents, American citizens, are temporarily abroad may, at thirty-five years of age or more, become President of the United States. No one can be President as soon as he becomes of age.

H. M. D., Marlboro.—The conditions are, we understand, that the holder of the belt must be prepared to wrestle within three months from the date of a former contest, or else forfeit the same. He has not the privilege of merely accepting a challenge in the time stated, and then putting off the time of contest three months or three days longer.

CONSTANT READER, Bluffton.—We are unwilling to decide bets on such a point. Most people play sixty-six so that king and queen will count twenty at any time when the holder leads either, provided he has already taken in a trick. Others confound the game with pinochle, and shut him out from calling twenty after all the cards are up.

A SUBSCRIBER, St. Louis.—1. A royal flush is also a straight flush or a sequence flush. 2. Unless it has been agreed to play straight flushes, a hand composed of king, deuce, six, seven and nine of hearts, for example, will beat the 6, 7, 8, 9 and 10 of diamonds. 3. A straight flush, when it is played, will beat four aces.

W. M., Sacramento.—1. Chas. Collins is known as "The Cast-iron Man." 2. Mike Donovan has fought three times in the regular ring, his opponents being McCoy, John Boyne and Jim Murray. 3. Jerry Donovan fought Jim Burns, John McGlade, Johnny Gallagher and Steve O'Donnell.

C. H.—1. It would depend entirely upon his reputation and ability as a performer. Say from $20 per week and traveling expenses upwards. 2. A slight increase of salary, if he is a good ventriloquist. 3. He might; but he could not get any engagement unless he was well known.

W. D. L., Boston.—The best recorded score by a rifleman at 800, 900, 1,000 yards, fifteen shots at each distance, is 221 out of a possible 225, by J. S. Sumner, at Creedmoor, L. I., Sept. 25, 1878. Partello's score of 224 was done in practice, and does not form a record.

CONSTANT READER, New Haven.—No. Miss Beckwith swam from Westminster Bridge, London, to a little past Richmond and part of the way back—a little more than twenty miles, which is the greatest distance ever swum by a woman.

J. B. MARR, Saco.—Pierce Egan's "Boxiana" embraces five volumes. The first volume was published in 1818, and the last includes battles fought in 1829. "Fistiana" has been out of print since 1872; it contained results of battles fought from 1700 to that time.

J. W. TURNER, Marshall.—1. Tim Collins and Billy Edwards fought near East New York, L. I. Darkness prevented a finish, and the men were arrested the same night, the stakes being afterwards drawn. 2. Edwards never lost a fight.

T. A., Poughkeepsie.—1. Nothing of the kind has been advertised, but a 25 mile amateur walk is to take place at the American Institute building, this city, Jan. 7, under the auspices of the Knickerbocker A. C. Entries close Dec. 30 with J. M. Pollock, 104 Broadway, this city.

G. H., Bradford.—1. "Fritz, Our Cousin German," was produced for the first time on any stage Nov. 22, 1869, in the Academy of Music, Buffalo, N. Y., J. K. Emmet then commencing a two weeks' engagement. 2. E. L. Davenport died in Canton, Pa., Sept. 1, 1877.

J. G., Quincy.—1. As ninety-nine cents do not make a dollar, so ninety-nine years do not make a century; and the nineteenth century had consequently to begin on Jan. 1, 1801. 2. Born April 23, 1860, she is now in her nineteenth year, having completed eighteen years on April 13, 1878.

RICHMOND, Philadelphia.—We cannot decide your bet as to the number of families that occupy whole houses in New York, exclusive of those who take boarders or rent rooms.

E. S. A., Pawtucket.—The three-of-a-kind win unless it was agreed not only that straights should be played, but also that they should beat three-of-a-kind. They are oftener played to beat but two-pair.

CONSTANT READER, Washington.—1. That theatre opens and closes so frequently that we do not attempt to keep any record of its various companies. 2. A letter addressed in care of this office should reach her. 3. We cannot say.

AMESBURY MILLS.—Capt. Barclay walked 1,000 miles in 1,000 consecutive hours, and Wm. Gale walked 1,500 miles in 1,000 consecutive hours. Daniel O'Leary never attempted to walk 1,000 miles in as many hours.

J. B., Hamilton.—They cost from $1,000 to $1,500, according to size. There are plenty of second-hand panoramas, which can be purchased cheap. An advertisement would aid you.

L. S. B., Trenton.—H won the money. G played on a foul hand. There was a time when he could have claimed a misdeal and a "double-header." That was before he raised his cards and bet.

W. R. W., Chico.—We cannot ask the naturalization clerks to ransack their books to settle such a question, and we would not attempt to give a decision without having positive evidence to support it.

W. S. C.—We answer merely the question asked. Stacome the nearest. He named the winner of the first game, which no one else ventured to do, while as to the general result he came as near as Hal. and Al.

L. K., Columbus.—We do not know that the United States, as such, send out priests for that or any other purpose, and so cannot decide. Apply to the Department of the Interior, or to the War Department, Washington, D. C.

PRIZE RING, St. Catharines.—John C. Heenan never fought a man bearing that name. He repeatedly sparred with Jim Mace in public, and seconded the latter against Tom Allen.

G. W. C.—1. Betting on a certainty, you can win. 2. Betting that you will beat 14 at dice, you will lose if you throw 14 only.

J. B., Bellingham.—Any player can shuffle the cards. The dealer can then shuffle them again, as he is entitled to the final shuffle.

SAMUEL MILLER.—Billy Edwards won the last fight for the light-weight championship, and resigned when challenged by Clark in 1876.

ABE WARTMAN, Niles.—What walk do you allude to? The result of his contest with Campana is given in this issue.

W. S. PRINGLE, Passaic.—We were unaware that such an emblem existed. When did the competition take place?

B. M., Franklin.—1. Tom Sayers' weight in his fight with Heenan is stated to have been 161lb. 2. Poole and Morrissey fought a rough-and-tumble fight for $100 in this city.

CLEVER, Troy.—Ira Paine defeated Capt. Bogardus in a championship match at Hiram Woodruff's old place, on Long Island, Jan. 25, 1871; score, 88 to 85 out of 100 birds.

J. B.—When you agree to play "age passes," you must also agree to everything else likely to occur through this exceptional way of playing the "age."

L. S. H., Jerseyville.—Would have expired with No. 42, Vol. 26. The money just received will extend it to No. 42, Vol. 27.

MISS N. F., Oshkosh.—No answers by mail. Forepaugh's Circus has closed for the season, and is in Winter-quarters in Louisville, Ky.

CONSTANT READER, Cheshire.—1. Daniel O'Leary was born at Clanakilty, near Cork, Ireland. 2. You may obtain a copy by addressing him in care of this office.

J. K., Lynchburg.—We do not require a regular there. We never solicit advertisements, and prefer that you should not solicit the one referred to.

C. A. A., St. Louis.—He is not dead, but is performing in Philadelphia. His partner, James Unsworth, died in Liverpool, Eng., Feb. 21, 1875.

NEXT ISSUE.—George Belmore made his American debut in Booth's Theatre, this city, Sept. 20, 1875, acting Nat Gosling in "The Flying Scud," which he played until Oct. 8.

TELEGRAPHER, Boston.—Our rule is to answer no questions and to decide no bets as to the relative circulations of newspapers.

T. E. A., Atchison.—We cannot give you the name of the author, or state where a copy of the drama can be purchased.

HAMLET, Philadelphia.—It should command a good price, as there are doubtless many persons who would like to possess it. An advertisement would attract their attention.

PUGILIST, Chicago.—1. Morrissey defeated Heenan at Long Point, Canada, Oct. 20, 1858. 2. John Morrissey died at Saratoga, N. Y., May 1, 1878.

C. H. G., Augusta.—1. The man who breaks 18 balls out of 20 does better than he who breaks 20 out of 23. 2. The former has the better average.

A PEDESTRIAN, Allegheny City.—As you state the case, no one should have been allowed to subsequently enter into the cafe.

L. V. D., Hartford.—We have not the space to discuss all those matters, which are of little or no interest to our readers.

R. W. P., Boston.—1. The "age" never passes at draw-poker unless it has been specially agreed that it shall pass. 2. Blinds and straddles do not affect the "age."

R. S. GRAY, So. Arlington, Mass.—This inquirer wishes the address of B. Frank Denison the billiard-player.

J. F.—Three deuces, at poker dice, beat three aces. Aces are lowest.

E. F. P., Providence.—Write to the "Pope Manufacturing Co.," 87 Summer street, Boston, Mass.

W. H. S., East Saginaw.—Heenan's arm was never broken.

CONSTANT READER, Brooklyn.—James Owens is the champion collar-and-elbow wrestler of America.

H. F. S., Buffalo.—1. Not yet decided. 2. He is married. 3. Game goes out before pedro.

C. T. C., Stanton.—The author of the story is the only person who could give you the information.

LOTTERY, Trenton.—Their names do not appear in the directory, and we never heard of the firm.

MACK, Montreal.—Have no knowledge of their being published in book-form.

J. H.—The Stadt Theatre, in this city, has the largest seating capacity of all the theatres in this country.

DECLINED.—"Companion Song." "I Will Meet Thee at the Dawn."

H. T. H., Winston.—Jim Mace was beaten three times in the ring—by "[illegible]" Pratt, Tom King and Bob Brettle.

G. A. F., Clyde.—Do not know their value. Write to Scott Bros., Fulton street, near Broadway, this city.

PETER KANE.—We can supply you with THE ALMANAC for 1876. 1875 is out of print.

W. R. J., Jamestown.—We shall be pleased to receive interesting items.

C. L. W., Toronto.—A wins. The candidate fell short of a majority.

A SUBSCRIBER, Toronto.—B wins. The candidate was elected by a plurality, not a majority.

GILLIE.—In 1, 2, 5, 3, 1, 4, there is a run of five for the "go."

HENRY B.—One card is not a legal cut at euchre, "Hoyle" or no "Hoyle."

SUBSCRIBER.—Lula trotted in 2:22, 2:18¾, 2:15, on Aug. 10, 1875, that being then the fastest third heat on record.

45 TO 30.—King, queen, jack and the ten of clubs, with the ace of that suit turned up, count 19.

C. E. C., Cincinnati.—Why did you not send an obituary and account of the funeral of Mrs. Robinson?

A. M., Frankfort.—The lady has sent for her letter. The other will be advertised.

J. C. O., Worthington.—Write to W. P. Spaulding of Spaulding's Bellringers, in care of this office.

MARRIAGE, St. Louis.—1. J. B. Booth. 2. John Webster. 3. Yes. 4. In London, Eng. 5. Emma Stockman.

L. I. S.—1. Frank Holleck we know nothing of. 2. Inquire of Roe Stephens, Detroit, Mich.

A. S. MARSHALL.—A loses. The best recorded standing broad-jump is 13ft. [illegible]in.

C. A. M., Louisville.—Thanks for past favors; but you need not trouble yourself further.

H. J. L., Springfield.—At cassino a player can have two piles on the board at one time.

L. T., Baltimore.—It might be. There is nothing like testing his friends.

J. F. KELLY, Boston.—They will appear in THE ALMANAC.

JULIUS REIS, Titusville.—It will appear in the records of fast time.

BOAT-PULLER, Bangor.—Those who bet on Hanlan in the race with Courtney won their money.

A. W., Sandusky.—If no one bids, A must pitch a trump.

ATLANTIC, Sharon.—Charley Ross was lost July 1, 1874.

J. A. D., Brooklyn.—1, 2, 3, 4, 5 is a straight at poker.

G. W. C.—The half-brother of A's father is A's uncle.

RICHARD III., Cincinnati.—It is the same McGeary.

M. W., Norfolk.—Any player can "raise" a blind.

W. H. C., Canton.—It is against our rule.

AJAX TWO.—It is the same person.

F. S. G.—None at present.

SOME NEW-YEAR'S CALLERS.

The good old custom of making calls on New-Year's Day should never be permitted to die out. It is a sensible custom, to begin with, and, what is even rarer in this land and age, it promotes social intercourse. As a rule, we are the most unsocial people on the face of the earth—with the possible exception of cannibals, who have conscientious scruples against mingling much in society. Anything that tends to melt the ordinarily-congealed surface of American character should be fostered with care. We cannot hope to emulate all the sturdy virtues which our Dutch ancestors practiced on the first day of the New Year; but we may, at least, imitate them in the matter of calls. For anybody to wipe out a debt or shake hands with an enemy, because the day happens to be the first of January, would be asking altogether too much of contemporaneous human nature. It would be as preposterous as it would be for the descendants to undertake to eat and digest the dinners of their robust Dutch ancestors. All that the descendants can do is to throw open their doors and be hospitable, if but for a day.

The pleasure derived from this hospitality will depend altogether on the character of the callers received. Discrimination in this matter is worth practicing. One of the most agreeable visitors to entertain at the dawn of the New Year is Content. He is a jolly, whole-souled fellow, whose laugh is infectious and whose presence is better than sunshine. Once get him into a house, and he brightens everything, puts everybody into good humor. He is the best of guests, because he never finds fault. Oddly enough, too, he appears to enjoy himself most thoroughly in the company of those who have very little to offer. He has a trick of turning away from game-dinners, and quietly sitting down to bread-and-water. It is simply astonishing to see what gastronomic pleasures he discovers in the plainest fare, when he might, if he chose, partake of tenderloin and quail. With Content as your guest, even if the New Year brings little to gladden your heart, you will have abundant reason for thanksgiving. Another capital caller for the New Year is Hope. Luckless, indeed, is that house which hangs out a basket at the approach of Hope. He never leaves a card. If he finds the door shut against him, he turns away. Hope is the most comforting of companions. He possesses the extraordinary faculty of looking straight over all obstacles, and feasting his eyes on the bright things that lie in the realm of the possible. Give him a crust of bread and a cheerless attic, and he revels in visions of steaming turkeys and richly furnished drawing-rooms. Put him on a bed of sickness, and he solaces himself with the thought that he will be stronger and better when he gets on his feet again—and he never doubts his getting there. Pinch him with poverty, crush him with disappointment, harass him with all manner of perplexities, and still Hope struggles up, prepared to find a blessing in every lash that has stung him. A most remarkable fellow is Hope. He should certainly be included in the list of everybody's New-Year's callers. Then there is Charity. He has long enjoyed the reputation of covering a multitude of sins; but he does more than that. He interposes his kindly face to shut out the blots upon another's character. He finds the good in human nature so abundant that he has no time to scrutinize the evil. He takes a broad and generous view of mankind, and shuts his eyes to whatever is small or narrow or mean. He makes his presence felt in cheering words and helpful deeds. He is a caller to be hospitably received and royally entertained. Along with these most welcome visitors, it would be well if Love and Patience and Gentleness were also included in the list of New-Year's callers; nor should the door be closed on Industry, Pluck and Courage. Given this company, and it is a matter of small moment whether the New Year dawns in poverty or wealth. The host of the house will have a right to be happy in such companionship. If he is forced to receive his callers in a sky-parlor, and to offer them nothing better than wooden chairs to sit upon, that need make no difference. If he has only bread-and-water to give them, so much the better. Content will make the plain fare palatable, and Hope will point smilingly towards Industry and Pluck as the agencies which are destined hereafter to turn the bread into cake, and the water into wine. Best of all, the presence of these goodly companions will leave no room for other and less acceptable callers. The small army of parasites which are ready always to fasten themselves upon hospitality will be completely driven out. Envy and Jealousy and Malice and all the unsavory brood will never dare enter that house in which they know Content and Charity and Love have already found a place. With the right kind of callers, the New-Year's Day cannot be other than happy.

As for the good resolutions which everybody is presumed to make at the dawn of the New Year, let them be renewed, by all means. It is of no possible consequence that these same resolutions have been religiously made a score of times before, and as often broken. There is a melancholy satisfaction in making them over again. The small boy's diary, which opens up bravely on the first of January, dwindles to a line a day by the middle of the month, and dies prematurely in February, is at least deserving of the merit due an attempt. The young housekeeper, who begins to keep a strict account of her expenditures, and who for three days holds fast to her resolution, and then gives up in despair at the perversity of figures, should not be discouraged. The average actor who resolves that he will begin the New Year by laying away something for a rainy day, and who, when the New Year waxes old, finds himself a trifle more deeply in debt than ever before, must not lose heart. The beauty about all good resolutions is that they can be tried as often as anybody pleases. Probably, in the year which stands now on Time's threshold, there will come to most of us the old trials and disappointments and vain regrets. We shall have our share of sorrow, and perhaps less than our share of happiness. But it is wiser to trust the stranger than to doubt him. Whatever he holds in store, let us greet him as cordially as if we believed his face would always be as fresh and rosy as it is to-day. And let us throw open our doors to that jolly company of callers who have the power to make the New Year in truth happy.

Natty Rhymes.

Who killed Cameron?
I, said Norman Gunnison—
With my little gun I soon
Upset Cameron.

Who saw him die?
I, said Eli Perkins;
I was behind the curtains,
But I *saw* him die!

Who caught his blood?
I, said *The New York Sun*,
And 'twas really won-
Derful how *I* caught his blood!

HAS ANY funnygraphist said anything yet about the author of "Beautiful Snow?" The snowball's up, and comical remarks are now in order. Should no other paragraphic pundit come forward to keep up the reputation of the gang, we shall feel impelled to come forward ourselves and make some cheerful reference to the snow, *or thaw* [look sharp—*author*] of the "Beautiful Snow."

DEAR FRIENDS—We wish yourselves, ourselves, and all the rest of us a happy New Year; and though the old year has been a trifle "off color," let us forgive her her transgressions, and remember only the better part of her reign.

Walker!

There was a young fellow, Campana,
Who tied round his head a bandana;
But his feet got so weary
A-chasing O'Leary
That they failed the "Young Sport," old Campana.

WE HAVE almost invariably noticed that, while pedestrians in the performance of extraordinary feats are watched by responsible parties, they fail to equal their record when permitted to go alone without watchers. Why this discrepancy, and why should watchers have such a demoralizing effect on the peds?

GENTLEMEN intending to go a-fishing may thank us for informing them that shad are scarce in these waters, and seldom bite when our rivers are frozen. Most of 'em have gone South for the season.

WE HAVE a suggestion to make in the cause of humanity. Let our police be directed to examine houses and persons for pistols, and, when found loaded, "withdraw the charge."

AT THE opening of the new year, while you are turning over a new leaf in search of fame and fortune and fresh conquests, don't forget those which the *laurel leaves.*

WE HAD two larks last week—one, an "Operatic Lark" at the Fifth-avenue Hall, and the other a pedestrian lark at Gilmore's Garden. "Lo! Hear the Gentle Lark."

THE MARKET for elephants is quiet. Bullfrogs are active at current rates, while crooked whiskey is preferred to whiskey straight.

WOULD IT be fair to call the recent walking-match in this city a new edition of "Gull-iver's Travels?"

ANY PERSON who neglects to shut the door during this inclement season is no gentleman.

1879!—Hooray! Welcome to the New Year, and long may she wave. Hooray!

FOR GENTLEMEN'S WEAR—Silk felt in hats and silk felt in-soles.

DEATH'S DOINGS.

Weekly Record of the Decease of Prominent Individuals.

COMPILED EXPRESSLY FOR THE NEW YORK CLIPPER.

AYRES, E. M.—Of Erin, N. Y. He set out from his home for Philadelphia, Pa., where he was to be married Dec. 24, to Miss Sarah A. Hartranft, a cousin of Gov. Hartranft. While on the journey he was taken ill with pneumonia and died before the train reached its destination. His funeral took place on the day appointed for his marriage—near Philadelphia, Pa., Dec. 22.

ALLEN, George A.—A prominent lawyer of Central New Jersey. He was a captain in the Rebellion, serving in the first regiment from New Jersey which offered its services to the Government. He founded *The Hunterdon Republican*, and for sixteen years was its editor—Flemington, N. J., Dec. 26, aged 55.

AIKEN, Frederick—Of the local staff of *The Washington Post*. In the campaign of 1860 he was secretary of the Democratic Committee of Vermont. He was one of the counsel of Mrs. Surratt during the trial of the assassinators of President Lincoln—Washington, D. C., Dec. 23.

ADAMS, William E.—Formerly a prominent citizen of Cincinnati, O. He was a member of the Council of that city, president of the old Art Society, and one of the originators of the present park system—Newport, O., Dec. 26, aged 81.

ANTHONY, Willis M.—Formerly Town Agent, and for the past twenty years Assessor, in New Haven, Ct. He fell dead in the post-office of that city—New Haven, Ct., Dec. 26, aged 73.

BADER, A. Elmer—Austrian Consul at New Orleans, La. He was decorated by the present Emperor of Austria with the order of the Iron Crown. In 1868 he married the then popular soubrette of the National Theatre, Antoinette Fehringer, who survives him. Of late he had speculated heavily in cotton, and financial difficulties are given as the reason for committing suicide—New Orleans, La., Dec. 27.

BABCOCK, Heman P.—A prominent physician of Oakland, Cal., and at the time of his death president of the California Board of Medical Examiners. He was a surgeon in the Navy during the Rebellion, and afterwards on the line of steamers between San Francisco and Yokohama—Buffalo, N. Y., Dec. 27, aged 38.

BECKER, Leonard—A German physician who died friendless and penniless in the Chambers-street Hospital, this city. He is said to have come from an excellent family in Germany, and he was highly educated; but, being unable to build up a practice, he was reduced to selling salve for a livelihood—here, Dec. 28.

BIDWELL, Ira G.—A Methodist minister of Syracuse, N. Y. He was graduated from Union College, and had been a pastor in Troy, Albany, Boston and elsewhere—Syracuse, N. Y., Dec. 25, aged 42.

BAYARD, R. B.—Of the firm of James Knox & Co., commission and shipping merchants, Baltimore, Md. He was a prominent member of the Corn and Flour Exchange of that city—Baltimore, Md., Dec. 26, aged 48.

BANNON, Thomas R.—A prominent lawyer of Schuylkill County, Pa. He was a member of the State Constitutional Convention—Pottsville, Pa., Dec. 25.

BROOKE SR., Edward—Of the firm of E. & G. Brooke, extensive iron manufacturers, Berks County, Pa.—Birdsboro, Pa., Dec. 28, aged about 60.

BROWNING, Woodville—The oldest resident of Shelbyville, Ind., and the reputed oldest mason in the State of Indiana—Shelbyville, Dec. 28, aged 80.

BENJAMIN, Daniel D.—Formerly a member of the New Jersey Legislature, and also of the Newark, N. J., Common Council—Newark, N. J., Dec. 24.

BELL, Francis—For twenty years past business agent and collector of *The Philadelphia Evening Bulletin*—Philadelphia, Pa., Dec. 26, aged 70.

BLACKRIDGE, John—A pioneer of Rush County, Ind., where he had held many positions of trust—Rushville, Ind., Dec. 26.

BAXTER, Warren C.—A flour merchant and member of the Produce Exchange, this city—here, Dec. 27, aged 49.

BARNES, Lydia W.—Of Bridgeport, Ct.—there, Dec. 24, aged 94.

CRISPELL, Peter—The oldest practicing physician in Ulster County, N. Y. He was a member of Assembly in 1849, and a Presidential Elector in 1836 and 1860. He had filled numerous local offices, and was president of the Ulster County Medical Society—Hurley, N. Y., Dec. 19, aged 84.

CHAPMAN, Robert—A well-known citizen of Marion, Ind. He dropped dead of heart-disease—Marion, Ind., Dec. 26.

CONKLIN, Luther H.—For the past twenty-one years Treasurer of Oswego County, N. Y.—Mexico, N. Y., Dec. 23.

DUBALL, Antoine—A prominent French Communist. Under the Commune he was made photographer to the army, a fact which enabled him, alike unwillingly and unwittingly, to render signal services to the cause of order, for it was chiefly through the photographs that he took that many of the Communists were discovered and arrested—Geneva, Switzerland, recently.

DUNCAN, Mrs. Anna C.—Wife of the late Gen. William Duncan, from 1829 to 1838 Surveyor-of-the-port for Philadelphia. Fifty years ago Mrs. Duncan, then Miss Anna C. Peale, was a miniature painter of unusual skill—Philadelphia, Pa., Dec. 25, aged 83.

DAY, Murray S.—A lieutenant in the United States Navy. From 1873 to 1876 he was Surveyor-general for the Japanese Government, surveying, in that time, all the coast line of Japan—on board the Vandalia, St. Thomas, West Indies, Dec. 26.

DUFF, James—A member of the British House of Commons for North Norfolk—London, Eng., Dec. 24.

DAWSON, Henry—An English landscape painter—Chiswick, Eng., Dec. 13.

DUCKETT, Robert L.—A well-known contractor of Baltimore, Md.—that city, Dec. 25, aged 75.

ECKERT, Frederick—Of East Orange, N. J. At the second battle of Bull Run he was wounded in the back by a Minie ball. The bullet could not be found, the orifice finally closed, and Eckert went into business. Of late he had been unable to speak without experiencing severe pain. When the post-mortem examination was made it was found that the ball had worked its way around to the breast, and imbedded itself in the right lung. The physicians decided that death was caused by the bullet of sixteen years ago—East Orange, N. J., Dec. 27.

FURNESS, Asa H.—A police-officer of this city connected with the Fourteenth Precinct. He was shot in the Metropolitan Hotel while attempting to arrest an insane man who gave the name of W. L. Palmer. Furness was appointed on the force in 1874, and was regarded as a brave and faithful officer—this city, Dec. 29, aged 38.

FISK, D. O.—Of Shelburne, Mass. He was president of the Franklin Agricultural Society, and prominent as a farmer—Shelburne, Mass., Dec. 27, aged 58.

GARLAND, John R.—A member of the Stock Exchange, and a well-known resident of this city. He was educated at West Point, but never entered the army. Twenty-five years ago he began business as a stock broker in Wall street. In the days when the City Guard and the Light Guard were New York's two crack military companies, Mr. Garland was captain of the latter. He drafted a large proportion of the by-laws which now govern the Stock Exchange. His father, now in his eighty-eighth year, is still actively engaged as a State Judge in Virginia—this city, Dec. 23, aged 62.

GROTE, Mrs. Harriet—Wife of the late George Grote, the historian of Greece, and herself a writer of repute. She was known best as the author of "A Memoir of Ary Scheffer." She had published also "Collected Papers in Prose and Verse," and a sketch of her husband's life—London cable dispatch of Dec. 30.

GRAFLY, William—A soldier in the War of 1812—Philadelphia, Pa., Dec. 25, aged 83.

HOTCHKISS, Julius—Of Middletown, Ct. For many years he was prominently identified with the business interests of his State, and when Middletown was incorporated as a city he was elected its first Mayor. He was a member of the Legislature during two sessions, and in 1854 was a candidate for the office of Comptroller of the State. In 1867 he was chosen to represent the Second (Connecticut) District in the Fortieth Congress, in which body he served on the Committees on Territories and Freedmen's Affairs. In 1869 he was re-elected to Congress, and in the following year was made Lieutenant-governor of Connecticut—Middletown, Ct., Dec. 23, aged 68.

HOFF, Henry K.—Rear-admiral in the United States Navy. He entered the service in 1823, and was on the Brandywine, which conveyed Lafayette to France in 1825. He was made lieutenant in 1831, lieutenant-commander in 1854, captain in 1861, and rear-admiral in 1867. During the Cuban troubles he was in command of the North Atlantic Squadron. He married a daughter of Commodore William Bainbridge—Washington, D. C., Dec. 25, aged 69.

HAYTER, Sir William Goodenough—For nearly thirty years member of the British Parliament for Wells. He was Judge-advocate-general in 1848 and 1849, and was for about a year Financial Secretary of the Treasury. In 1850 he became Parliamentary Secretary, which delicate position he held for nearly eight years. On retiring he was rewarded with a baronetcy. He was found drowned in a lake on his estate—Berkshire, Eng., Dec. 26, aged 86.

HAY, Sir George—Marquis of Tweeddale and (perhaps) the oldest member of the British peerage. In the Peninsular War he was an aide-de-camp to the Duke of Wellington. From 1841 to 1846 he was Governor of Madras—cable dispatch from London of Dec. 30, aged 91.

HENRY, Edward—Somewhat known as a local politician in this city, and identified with a number of Irish societies—here, Dec. 27.

HEINS, John D.—A well known resident of Jersey City. He had served two terms as Director of Education—Jersey City, N. J., Dec. 23, aged 38.

HOGBIN, Robert—A rich, venerable and prominent resident of Grant County, Wis.—there, Dec. 26, aged 88.

JONES, Owen—Representative of the Fifth Pennsylvania District in the Thirty-fifth Congress, and a colonel in the Rebellion. He started shortly after dusk from his residence in Wynnewood, on the Pennsylvania Railroad, to visit a friend's house, and his lifeless body was found about midnight within fifty yards of that house. His death is attributed to apoplexy—Wynnewood, Pa., Dec. 26, aged about 69.

JACKSON, William C.—For the past ten years pastor of the Fourth United Presbyterian Church, Philadelphia, Pa.—that city, Dec. 22, aged 49.

JACOBS, John A.—Superintendent of the Kentucky State Deaf and Dumb Asylum—Danville, Ky., Dec. 27.

KNIGHT, George—A veteran master of steamers on the Boston and Portland line—Portland, Me., Dec. 27, aged 82.

LA CECILIA, Napoleon—A general of the French Commune—Cairo, Egypt, recently, aged 45.

McCALLUM, Donald C.—Late General Superintendent of the Construction of Army Railroads. Gen. McCallum was born in Scotland, came to this country when a boy, learned the carpenter's trade in Rochester, N. Y., and in 1861 became General Superintendent of Bridges for the Erie Railway, and at the same time Consulting Engineer of the Atlantic and Great Western Railroad with Gen. McClellan. At the outbreak of the war President Lincoln made Gen. McCallum Director and General Manager of Military Railroads. In this position he greatly assisted in the putting-down of the Rebellion. Without the work done by him the Union armies would have been often crippled in their movements. He constructed over 2,000 miles of railroad and expended over $42,000,000—Brooklyn, N. Y., Dec. 27, aged 64.

McNAB, James—A distinguished Scottish botanist and curator of the Royal Botanic Garden of Edinburgh. He was a practical gardener who could plant a potato as well as write a philosophic treatise on the potato's development—Edinburgh, Scotland, recently, aged 68.

MANLEY, Bartholomew J.—For many years a resident of this city, but of late of London, Eng. He died on the steamship Australia while en route for New York. Mr. Manley was a member of the London Board of Trade—at sea, recently.

McNAMARA, Peter—Of Washington, D. C. His death resulted from the bite of a man with whom he had an altercation two months ago—Washington, D. C., Dec. 25.

MILLINGEN, Dr.—The physician who attended Lord Byron in his last illness, and who knew the poet intimately—Pera, Turkey, Dec. 1, aged 78.

MUMFORD, John R.—Clerk of the Board of Assessors, this city—here, Dec. 23, aged 67.

NEAL, Mrs. Alice C.—Wife of the Rev. A. A. Neal of Baltimore, Md.—that city, Dec. 24.

O'HAGAN, Joseph B.—President of the College of the Holy Cross in Worcester, Mass. He died on board the steamer Granada, bound for San Francisco, Cal.—at sea, Dec. 15.

PARVIN, S. H.—One of the oldest advertising agents in this country. He died on a railroad train between Cumminsville, O. (where he resided), and Cincinnati—Dec. 23, aged 63.

PEARSON, John—A pronounced Abolitionist in the days of the anti-slavery excitement—Newburyport, Mass., Dec. 24, aged 90.

RIECKER, George A.—A graduate of Jefferson College, Philadelphia, and for some time surgeon to the Panama Railroad Company—Panama, Dec. 4.

STEARNS, Onslow—Ex-Governor of New Hampshire. He was born in Billerica, Mass., and at an early age became interested in railroads. He was elected to the New Hampshire State Senate in 1862, and was member and president of the same body in 1863. He was delegate at large to, and one of the vice-presidents of, the National Republican Convention at Baltimore in 1864. In 1867 he declined the Republican nomination for Governor of New Hampshire, but was elected to that position in 1869, and was re-elected in 1870. He then retired to private life—Dec. 28, aged 67.

SLOWEY, Thomas—Formerly a detective in this city. He first distinguished himself as a patrolman in the Tenth Precinct, where his arrests were numerous, and in 1857 he was made detective. He did a good deal of sharp work during the nine years he was connected with the force. In conjunction with Detective Tieman he arrested the highwaymen who robbed Daniel Brooks, the Broadway clothier. Of late years Slowey had led an irregular life—Brooklyn, N. Y., Dec. 23.

SMITH, Joseph—A Street-commissioner of Boston, Mass. He had been elected to the Common Council a number of times, and in 1852 was the Democratic candidate for Mayor. He was at one time captain of the Pulaski Guards—Boston, Mass., Dec. 26, aged about 69.

SCOTT, Uriah—Rector of the Church of the Redemption, this city. He was a native of England, was originally a Methodist, but afterwards became an Episcopalian—this city, Dec. 25.

VAN DYKE, John—Formerly a prominent citizen of New Brunswick, N. J. He was once Mayor of that city, and for two terms a Representative in Congress. In 1860 he was made a Judge of the New Jersey Supreme Court. He removed to Minnesota in 1868, where he was elected to the State Senate and made Judge of the Third Judicial District—Wabasha, Minn., Dec 24, aged 7[illegible].

VEDDER, Alexander M.—A distinguished physician of Central New York, ex-Mayor of Schenectady, and for many years Professor of Anatomy and Physiology in Union College. During the cholera epidemic in 1843 he displayed great heroism in the discharge of his duties, and instituted many sanitary measures. He was a delegate to the International Medical Congress which met in Philadelphia in 1876—this city, Dec. 29, aged 64.

VINCENT, Henry—The English lecturer, who had appeared frequently before American audiences—London, Eng., Dec 30.

WILKINS, Edward—Formerly Collector of the port for Baltimore. He was a colonel in the Union Army during the Rebellion, a member of the Maryland Senate, and the Republican candidate for Controller of that State in 1875. President Grant, in the last year of his administration, appointed him Collector of Baltimore. Col. Wilkins was best known, perhaps, as an agriculturist. During his term of service in the State Senate he was chairman of the Committee on Agriculture, and secured the charter granting aid from the State to the Maryland Agricultural College. He was the first to introduce Durham, Jersey, and Alderney cattle into Kent County. In 1856 he began the cultivation of fruit for market, and continued it until his operations were more extensive than those of any other grower in the country—Riverside, Md., Dec. 28, aged 65.

WOODS, Leonard—Formerly president of Bowdoin College. For some time he was editor of *The Literary and Theological Review* in this city. In 1867 he went to Europe to obtain materials for the documentary history of Maine, the Legislature having granted the Historical Society of that State an appropriation for that purpose. He was a man of rare mental powers and scholarship. He translated Knapp's "Lectures on Christian Theology," and De Maistre's "General Principles of Political Constitutions"—Boston, Mass., Dec. 24, aged 71.

WARNE, Elisha S.—A major in the War of 1812, for some years Sheriff of Warren County, N. J., and at one time president of an insurance company in Philadelphia—Wenonah, N. J., recently, aged 90.

YOUNG, Mrs. Hester—Of Brooklyn, N. Y.—there, Dec. 27, aged 92.

ATHLETIC.

O'LEARY AND CAMPANA.

Those who may have thought that there was a semblance of truth in the report of P. Napoleon Campana's alleged six days' pedestrian effort at Bridgeport, Ct., some time ago, were thoroughly undeceived before the trial between him and Dan O'Leary at Gilmore's Garden had progressed one half of the allotted period, while those who had not given ear to the very improbable story at all were convinced that it was utterly without foundation in fact ere twenty-four hours had elapsed from the time of starting. Nevertheless, the main object of the affair was attained, thanks to the surprising ease with which the people of New York can be induced to swallow utter nonsense when plentifully spread before them in the columns of our daily newspapers with the sole object of causing them to part freely with their spare half-dollars for the privilege of seeing that which was not worth looking at. Certainly at the close of the second day, when O'Leary had more than made up his lost ground and was steadily forging ahead, although plainly not at his best and far behind his former records, none but those who chose to be blind could have failed to see that the contest (?) had been already decided, and its continuance simply depended upon the amount of "taffy" which the public were willing to have given them in regard to what Sport would surely do at later periods of the competition. Campana's chance of traveling the 450 miles which, according to the articles, were necessary in order to entitle the loser to a fourth of the gate-receipts was clean gone, and the sequel proved that he was far from able to force O'Leary to do a performance within many miles of those figures. That such was the case we fancy the champion was not unthankful, while it may be considered a fortunate thing for him that Campana did not prove to be the phenomenal performer that he had by some been represented to be, for the reason that Daniel has of late manifested an inclination for conviviality which is inimical to his interests as a professional long-distance pedestrian; and as a result of these irregularities he was in worse trim for this contest than he had been upon previous occasions, suffered more pain in consequence than he had when he walked a great deal farther, and, had he met a good man, might have been left in the lurch at the wrong end of the race. It will be necessary for him to return to first principles if he wishes to retain the world's belt against the men who are to struggle against him for its possession early this year. The only redeeming feature of Sport's mediocre performance was that in its accomplishment he proved himself possessed of pluck and perseverance, although the hope of pecuniary reward was strong within him, and this probably alone kept him on the track after the fourth day, and enabled him to excel John Hughes' performance at the same place by nearly fifty miles. He presented a most wretched, woe-begone appearance during the latter part of the week, and suffered considerable bodily pain without very much grumbling; but his main affliction was located in his left knee, which was swollen and extremely painful; his feet remained in good condition, while O'Leary's pedal extremities were the source of great trouble, they being plentifully adorned with blisters, one which made its appearance upon his right heel proving particularly troublesome. He also caught cold on the night of the 26th, and experienced considerable trouble from this cause the two following days. O'Leary walked nearly every step of the way, and Sport did very little trotting during the last four days; and as he makes a miserable attempt at walking, he greatly disappointed his Bridgeport friends, who had made up their minds that, despite his condition, he would do some tall running towards the close of the week. More liberally than upon any similar occasion did the public extend their patronage, Christmas being the biggest day of the week (the Garden was crowded in the afternoon), while there was an immense and a most demonstrative assembly present on the closing night, Saturday, Dec. 28. The total admission receipts, we understand, amount to more than $24,000, so that, after deducting all expenses and making division as per private agreement between the winner and his backer, O'Leary doubtless comes out a heavier winner than in any previous competition, though hardly so heavy as he will be in case he succeeds in defeating Harriman, Brown, Rowell, Ennis and others in the forthcoming contest for the Astley belt. We learn that Sport's share of the proceeds was $1,000, as the result of an agreement entered into when it became manifest that he had no chance. O'Leary was attended by Slattery and W. E. Harding, while at first Fred Engelhardt had charge of Campana, being relieved on the third day by Barney Aaron, who was assisted by Peter Van Ness. Owing to its very one-sided character, the contest itself does not merit detailed description, and we shall therefore confine ourselves to simply recording the distances accomplished by the contestants up to the time of their retirement at the close of each day, the start on the first day having been made at 1 A. M. First day, Dec. 23—Campana retired at 11h. 31m. 30s. P. M., having done 90 miles and part of a lap; O'Leary retired at 11h. 45m. 15s. P. M., 83 miles. Second day, Dec. 24—O'Leary started 3h. 25m. 15s. A. M., retired 12h. 37m. A. M., 25th, 156 miles; Campana, started 1h. 47m. A. M., retired 10h. 34m. 58s. P. M., 150 miles. Third day, Dec. 25—O'Leary started 2h. 58m. 20s. A. M., retired 11h. 42m. 55s. P. M., 225 miles and some yards; Campana started 2h. 13m. A. M., retired 10h. 29m. 20s. P. M., 205 miles. Fourth day, Dec. 26—O'Leary started 3h. 53m. 15s. A. M., retired 11h. 27m. 55s. P. M., 290 miles; Campana started 2h. 7m. 55s. A. M., retired 9h. 29m. P. M., 260 miles. Fifth day, Dec. 27—O'Leary started 2h. 15m. 12s. A. M., retired 10h. 51m. 21s. P. M., 351 2-9 miles; Campana started 12h. 44m. A. M., retired 9h. 55m. P. M., 315 miles. Sixth day, Dec. 28—O'Leary started 3h. 59m. 15s. A. M., retired 10h. 44m. 10s. P. M., 400 1-9 miles; Campana started 3h. 56m. 55s. A. M., retired 10h. 46m. 5s. P. M., 357 2-8 miles. The last two laps were covered by O'Leary at a brisk run. Every care had been taken to insure correctness in scoring, timing, etc., and the officials are deserving of praise for the faithfulness with which they performed their duties, the only regret being that their labors were not performed in a contest more worthy of such fidelity.

HARRIMAN vs. O'LEARY.

On Monday, Dec. 30, we received a call from Chas. A. Harriman, the tall son of Massachusetts, and a young man who has more than once demonstrated his superior powers of pedal locomotion and endurance in contests against some of the best men in the States. The object of the visit was to have published the challenge which will be found below, and on account of which his backer, a gentleman well known in the metropolis, has placed in our hands the sum of one hundred dollars, hoping that it may not long remain uncovered, but may be the means of bringing about a match for which Harriman has for some time past manifested an earnest desire. Harriman's past performances are so good, and the terms he offers are such, that in issuing this challenge no one has any license to say that his object is either the gaining of notoriety or the securing of a big lump of gate-money, win or lose, and it is scarcely possible for O'Leary to decline all of the propositions made below:

NEW YORK, Dec. 30, 1878.

FRANK QUEEN, ESQ.—*Dear Sir:* Sometime ago there appeared in *The Spirit* a communication from Daniel O'Leary, in which he expressed his readiness to arrange a match with me, to walk either twenty-four hours or thirty hours, whenever I put up money as an evidence of sincerity. As I believe he has now no other engagements on hand to interfere with the arrangement of such a match, I herewith deposit one hundred dollars in your hands, and request Mr. O'Leary to make good his word by covering the same without unnecessary delay. I am ready to make a bona-fide match for one thousand dollars a side, to walk fair heel and toe, for either twenty-four or thirty hours, as Mr. O'Leary may prefer; the match to be decided in New York City, within a period of two months from date; at least one-half of the total amount of the stake-money to be deposited at the time of signing articles, and the winner of the match to take all the admission receipts as well as the main stakes. I will leave the inclosed money on deposit for two weeks, but hope to hear favorably from Mr. O'Leary before the expiration of that time. In case Mr. O'Leary does not feel disposed to fulfill the promise made by him in the letter above alluded to, and should prefer a private six days' competition previous to the next contest for the Astley championship belt (in which I shall be one of the competitors), I am prepared to make a match with him for one thousand dollars a side, the contestants to go as they please; the match to be decided in this city, and the winner to take every dollar of the gate-money in addition to the stakes. I want only a genuine match, and if I fail to win the competition I don't want any money for my failure. Respectfully,

C. A. HARRIMAN.

WESTCHESTER HARE AND HOUNDS.

The second run of the Westchester Hare and Hounds took place from Schrader's Hotel, Woodlawn, on Christmas morning, and for excitement and sport far exceeded their former hunt on Thanksgiving-day. The weather was rather against them, for the wind blew a steady gale from the west, which interfered with the scent, as it scattered, and would not lie long enough for the hounds. The hares for the day were W. B. Vosburgh and L. A. Berte, and J. B. Haviland was master of the hunt, in place of Col. Delancy Kane, who was absent. James B. Lowe, Ben Yates and W. H. B. Du Bois were whippers-in. The hounds were W. I. K. Kendrick, G. Helwig, W. W. White, L. Lustrade, B. Van Riper, H. Smyth, H. B. Fielding, W. J. Duffy, the five-mile runner, J. Brady, E. Molson, George Dolde, N. C. Hamilton and W. O. Merrill. A. B. Rolston acted as starter. The start was effected at 10.15, and the hares started, Vosburgh leading at a rapid pace. Ten minutes later the hounds were sent in pursuit. After covering about fifteen miles of territory, the hares arrived back at the hotel at 12:05 P. M., and at 12:27 the first hound, Duffy, arrived, the rest of the pack straggling in by 1 o'clock, with clothes torn and limbs and faces scratched by coming in contact with briars. After a good rubbing down and change of clothes, the host, Fred Schrader, blew the horn for dinner, which was relished by the tired athletes. Afterwards the party listened to comic songs by Berte and Tom Duffy, and after having had a most enjoyable Xmas, both out of doors and in, dispersed until the next meet.

GUYON vs. A HORSE.

The appended articles of agreement are self-explanatory:

CHICAGO, Ill., Dec. 28, 1878.

The sum of $500 has this day been deposited in the hands of Washington Hesing, who is to be final stakeholder in the following match: Chas. E. Davies wagers Cornelius Sullivan the sum of $250 against a like amount that Geo. Guyon can travel a longer distance in 52 hours than Sullivan's stallion Hesing Jr., subject to the following conditions: The horse to be allowed to walk or trot, also the privilege of being led, driven or ridden; Guyon to be confined to a fair heel-and-toe walk; the contest to take place at the Exposition building Jan. 9, 1879, and the start to be made at 7 P. M. Thursday, Jan. 9, and end Saturday, Jan. 11, at 11 P. M., the horse-track to measure six laps to the mile, Guyon's seven laps to the mile. Sullivan to have the supervision of Hesing Jr.'s track, Guyon to have a like privilege in making his track; the gate moneys, after all expenses of the contest are paid, to be divided as follows: the winner to receive 75 per cent., loser 25 per cent; four judges to be agreed upon, who will act as time-keepers, two for each contestant; referee to be chosen three days prior to the race.

CORNELIUS SULLIVAN,
CHAS. E. DAVIES.

Witness: MATHEW MCGINNIS.

BICYCLE RACE.

David Stanton, long-distance champion, and W. Phillips, champion of the Midlands and South Wales, contended in a twenty-five miles bicycle match, for £50, at the Star Grounds, Willenhall, Eng., Dec. 16. Phillips was the first away, and took a lead of about five yards, which position he held for twelve laps (the distance to be traversed being 168 laps), when Stanton got in front, and held his own until about a third of the distance had been completed. Here there seemed to be a determined struggle for the premiership, each taking the lead in his turn. At about ten miles Stanton got the lead, and kept it for some time; but Phillips, who had evidently made up his mind for business, put on one of his splendid spurts, and passed Stanton in fine style, soon taking a clear lead of about 100 yards, which he held for some time, and many thought the race over. Stanton, however, undaunted, pulled himself together again, and after a good tussle they exchanged positions once more, but only for a short time. About eight laps from home Phillips put on another of his famous spurts, and succeeded in obtaining a lead of about ten yards. A splendid struggle then took place to the finish, Phillips holding his own, and winning a good race by about twenty-five yards. Time, 1h. 33m. 55s. This is not fast time, but it was a bitterly cold day, and the ground was thickly covered with snow.

OUR ENGLISH FEMALE COUSIN.

Madame Anderson's long-winded pedestrian effort has so far proved a better paying attraction than any which has been presented in Mozart Garden, Brooklyn, for a long time. The attendance during the past week has been even better than those interested had been led by the returns of the previous week to anticipate, many prominent citizens of our sister city giving to the plucky pedestrienne the encouragement and influence of their presence, as have numbers of her own sex. Mme. Anderson is a good walker, and possesses powers of endurance that are certainly most remarkable in a woman, while of mental force she seemingly has an unlimited quantity. Her voice is also well cultivated, and upon several occasions she has surprised and delighted her hearers in her intervals of rest by rendering popular songs in a manner which elicited applause that was genuine. It is an unusual circumstance to find a woman who can shine alike on the walking-track and the music-hall stage, and the added reputation which her present performance has given her, combined with her vocal abilities, will probably make her an attractive card for variety-theatre managers.

A SIX DAYS' WALK, in which the competitors were limited to fourteen hours' work per day, commenced at the New Agricultural Hall, Hull, Eng., Dec. 9. There were twenty-five starters, but O. Hancock, Peter Crossland, John Higgins, W. Barnett, and a number of others fell out before reaching triple figures, eleven finishing. Of these George Parry, who covered the greatest distance each day, won £50, with a score of 387 miles, S. Day taking second prize (£20), with 383 miles; H. Richardson third (£10), with 375 miles; and P. McCarthy fourth (£5), with 360 3-9 miles. They walked on a poorly-made track of cinders and clay, nine laps to the mile, and, considering the disadvantages competitors had to contend with, and the coldness of the weather, the performances of Parry and Day were really very good—certainly infinitely better than was done at Gilmore's Garden, in this city, last week.

THE NEW ENGLAND CHAMPIONSHIP.—The rules governing the competition for the ten-mile championship belt of the New England States announce that there will be thirteen heats, the winners of the first twelve to walk in the final. The entries closed Dec. 28, and the list includes W. H. Holt, A. W. Gerry (deaf mute), J. H. Maxwell, H. E. Nutting, D. O'Hara, James O'Hara, Eben R. Smith, J. T. Coogan and Henry C. Young, all of the Young Men's Christian Association Gymnasium, A. L. Estabrook of the Young Men's Christian Union Gymnasium, Oscar Walker (formerly Wokeck), Eugene E. Merrill, of the Union Athletic Club, P. Shaughnessy of Wakefield, F. H. Lewis of East Cambridge, Wm. Pegram (colored) of Brighton, B. D. Burns of Providence, R. I.; G. L. Lyon of Lynn, James W. Welch of New Bedford, Charles F. Gallagher of Abington, Charles D. Lock of Portsmouth, N. H.

THE N. Y. A. C. MEETING.—This is the event of the current week in amateur athletics. It takes place at Gilmore's Garden on Friday and Saturday, Jan. 3, 4. The lengthy programme has already been published, and all we need now say is that the many entries received for the different events insure two nights of capital sport. The tugs-of-war will be a most interesting feature. Teams from each company will contest for the championship of "the gallant Seventh," teams representing America, England, Ireland and Germany will contend in the international trial of muscle and backbone, and teams of ten from the Scottish-American and N. Y. A. C. Clubs, the Ninth Regiment, N. G. S. N. Y. and the Empire City Gymnasium will struggle for supremacy in the amateur event.

AN AMATEUR [redacted] TOURNAMENT, forty-eight hours, for prizes of a gold watch to first, ditto to second, a silver watch to third and a medal to fourth, took place at the Rink in Newark, N. J., Dec. 26, 27, 28. It commenced at 10.40 P. M. on the 26th, with the following competitors: J. Flitcroft, G. Smythe, W. Brown, Wm. Doran, P. Brower, L. Voight, Wm. Paulin and Thos. Leonard. The result was the success of Flitcroft, who left the track for good at 9 P. M. on the 28th, having, it was stated, [redacted] 180 miles, 108 of which he made in the first twenty-four hours. Up to 2 P. M. on the 28th, when he retired, Leonard had scored 121 miles, which won him the second prize, Doran taking third with 172 miles, and Smythe fourth with 167 miles.

CHARLES CONNER, finding that his hopes of being the first man to again wrestle James Owens are not likely to be realized, has withdrawn the fifty dollars he deposited with his challenge, but desires us to say that he will be ready to wrestle the winner of any match that may be made between Owens and Dufur.

A WRESTLING MATCH, collar-and-elbow, has been arranged between H. M. Dufur and the Burt Bros., upon the basis mentioned in our past issue. It will be for $250 a side and the admission receipts, and will take place at Beethoven Hall, Boston, Jan. 13, Ed. James' rules to govern.

AT HULL, ENG., Dec. 14, a match was decided between W. Padley and John Higgins, the former to run ten miles while the latter walked seven. Padley won by two miles, completing the ten miles in 1h. 14m. 33s., which shows how far out of condition the champion was.

GEORGE J. LAW is making a professional tour through the New England States, hoping to rake in a goodly share of the people's spending money. He is returned as walking 100 miles in 20h. 5m. 15s. at Ansonia, Ct., last week, and this week he is attempting a six-day tramp in New Haven.

JOHN W. GOODWIN and Robt. Campbell are to begin their walk of seventy-five hours at Stella Hall, 413 Bedford avenue, Brooklyn, L. I., at 8 P. M., Jan. 1, when they hope to receive many New-Year's calls. Stakes, $250 a side.

A FIVE-MILE CONTEST, any gait, took place at Plattsburg, N. Y., on a course measuring twenty-eight laps to the mile, Dec. 25. Nelson Laravie won in 34m. 18s., beating A. Noe and S. H. McGrath.

JOHN ODDY walked seven miles on the public road, a half mile out and in, at Park City, Utah, in 56m. 10s., as we are informed by a letter dated Dec. 15.

JAMES SCANLAN and James Donovan are matched to walk twenty-five miles for $200 at the Clinton A. C. Grounds, South Brooklyn, L. I., Jan. 1.

A BICYCLE TOURNAMENT is in contemplation in Boston, Mass., to be held in the Mechanics' Fair Building.

BASEBALL.

THE PROFESSIONAL SEASON OF 1878.

Third Article.

A mistake in the financial management of the League clubs of 1878 was their continuance of the high tariff of fifty cents for general admission to the championship contests. The wealthy stockholding clubs forget that the prosperous days of gate-money matches was in the old time, when ten cents was the general charge for admission. Then crowds of ten thousand people used to muster at the leading contests. Why was it that nearly all the clubs of the League failed in a financial point of view in 1878? Of course there are several answers to this question, but a prominent one is "because they charged too high a tariff for general admission." Twenty-five cents is the paying rate for the best class of professional contests, and the clubs who go beyond this figure in 1879 may find it a losing business. Of course, if you present your patrons with reserved covered seats, you have a right to charge an extra quarter for them. In such case the fifty-cent tariff with such privileges will be tolerated. Next season the International clubs will continue their twenty-five-cent tariff, and the best managed clubs expect to make it pay at that figure.

There was one feature of the professional season of 1878 which needs special comment on it, and that was the rowdyism or rollicking, skylarking ways of some of the teams when traveling from place to place. The minority behaved like gentlemen, orderly, quiet and unobtrusive; but the majority seemed to think—judging from their actions—that the moment they got on a train or on a steamer, or entered a hotel, then and there commenced their license to indulge in questionable "skylarking." The old saying is to the effect that you are to judge your man by the company he keeps. In the professional baseball business it is very certain that you can always judge the ability of the club manager by the behavior of his team when traveling. We know how it is with amateur nines which visit country towns on holiday occasions. They are bad enough in too many instances in this respect; but they are not amenable to club discipline and control, whereas professionals are. The rule is that just in the proportion that you see a professional team traveling quietly and under discipline and orderly control, just in the same proportion will you find them honest and reliable.

Another thing which characterized the professional season of 1878 was the system of releasing players, which was so grossly abused. It was tantamount to regular revolving. We tell you, gentlemen of the professional club directors and stockholders, that just so long as you allow the rule of engaging players during an existing season to prevail, just so long will you find it costly to retain a good nine in the positions they first contracted for early in the season. For instance, the A club engages a first rate pitcher and catcher in April, and secure a good field to support them. In June the B club, finding that the A nine is stronger, set to work to induce A players to "get a release" and then to join them, offering tempting baits for secession. As the rule admits of releases and new engagements, of course it does not take long for the tempted players to work things to suit them so as to obtain the required release; and thus is the A nine broken up early in the season, because the B nine was not strong enough to cope with the C or D nine. Engagements for players should be made for the entire season, and no player should be allowed to engage himself to another club until the close of the season. There are certain exceptions to this rule, as in everything else; but, while the present system prevails, you cannot retain a nine in position except at a heavy pecuniary outlay in extra salaries.

Nothing was done by the League last season in their proposed plan of regulating the salaries of players. It is a matter in which the market demand regulates the price. When clubs find that high salaries and high tariff of admission bankrupts them, and they retire from the field, and the demand for players consequently decreases, high salaries will fall—$1,000 a season is a handsome salary for the best player on a professional ball team. Another feature of the professional season of 1878 was a decrease of the bullying and bull-dozing plan of baseball reporting, which prevailed to such an alarming extent in certain quarters in previous years. The old plan of pitching into every outside team and slobbering the local nine with unmerited praise is dying out; as also is the newspaper abuse of umpires, though, in this State, in 1878, this latter evil prevailed considerably. The dailies have come down to letting poor players severely alone in their comments on match-playing, instead of pitching into them as "duffers," "fools," "lubbers," and we know not what besides. As a general rule, some very fine baseball writing has been done by the daily reporters the past season, especially out West, Cincinnati taking a decided lead. In our own State, Syracuse and Buffalo have shown up in good form, as also Utica and Albany.

THE GAME IN CALIFORNIA.

On Sunday, Dec. 15, the following games were played by San Francisco clubs:

EAGLE.	R.	ATHLETIC.	R.
Nagle, 3d b	2	Daniels, 1st b	0
Denny, 1st b	0	Crawford, c. f.	1
Piercy, c	0	Cullen, c	1
T. Brown, p	2	Burton, l. f.	0
Macey, l. f.	0	Williams, s. s.	1
Hack, c. f.	2	Benton, 2d b	0
Dunn, s. s	2	Hennebury, r. f.	0
Munson, 2d b	2	Blakiston, 3d b	0
W. Brown, r. f.	0	Hamilton, p	0
Total	10	Total	3

MACMAHON.	R.	S. F. CADETS.	R.
T. O'Brien, c	1	Greer, 1st b	1
J. Butler, s. s	1	Birdsall, 3d b	1
J. Carroll, 3d b	2	Riordan, c	2
H. Henken, r. f.	1	Doyle, s. s	1
T. Shay, l. f.	1	Kierson, 2d b	1
Lieut. Lacy, 2d b	1	O'Connor, l. f.	0
J. O'Connor, p	0	MacMahon, c. f.	1
S. Fogarthy, c. f.	2	T. O'Niel, r. f.	2
T. Carroll, 1st b	2	Dean, p	0
Total	11	Total	9

Umpire, G. McMahon, Union Gatling Battery. Time, 2h. 10.

THE NATIONAL CLUB.

This old-time Washington, D. C., organization renewed its life last season, and out of seventy-seven games played the new professional team won forty-eight. This season they propose having a stronger team if possible, and to enter the lists with the International club teams of 1879. The club record, as made up by the scorer, Mr. H. L. Prince, is as follows:

	BATTING RECORD.			FIELDING RECORD.	
	Games.	Batting Rank.	Pr ct. of B H. to T B.	Per. ct of Ch Ac'p'd to c given.	Fielding Rank.
Houck	75	1	353	807	10
Bielaski	76	2	305	730	15
Dallas	44	3	284	909	3
Baker	23	4	279	852	6
Holly	73	5	274	797	13
Kipp	11	6	260	800	11
Fouser	50	7	248	872	4
Kenney	54	8	245	867	5
McGraw	10	9	243	923	1
Bannon	46	10	242	901	2
Trott	73	11	209	840	8
Reville	64	12	208	823	9
Butler	12	13	186	773	14
Lynch	33	14	144	849	7
Major	13	15	142	800	12
Club		—	260	857	—

The club opened play April 18, 1878; closed Oct. 27, 1878. The club played 77 games, won 48 games, lost 26 games, and tied 3 games. Made 620 runs to 289 runs by opponents.

EAGLE vs. ATHLETIC.

These clubs played at San Francisco, Cal., Dec. 15, the game being for the benefit of Brown and Nagle of the Eagles. The latter won easily.

EAGLE.	R.	ATHLETIC.	R.
Nagle, 3d b	2	Daniels, 1st b	0
Denny, 1st b	0	Crawford, c. f.	1
Piercy, c	0	Cullen, c	1
T. Brown, p	2	Burton, l. f.	0
Macey, l. f.	0	Williams, s. s	1
Hack, c. f.	2	Benton, 2d b	0
Dunn, s. s	2	Hanneberry, r. f.	0
Munson, 2d b	2	Blakiston, 3d b	0
W. Brown, r. f.	0	Hamilton, p	0
Total	10	Total	3

Eagle	0	1	0	1	0	0	4	0	4	—10
Athletic	0	0	0	3	0	0	0	0	0	—3

Three-base hit—T. Brown. Umpire, Charles Stewart of the California Club. Time, 1h. 40m.

CALIFORNIA vs. ATHLETIC.

On Sunday, Dec. 22, a game between the above San Francisco, Cal., clubs resulted as under:

CALIFORNIA.	R.	ATHLETIC.	R.
Rice, l. f.	1	Angus, l. f.	1
Stewart, 1st b	3	Williams, r. f.	1
Wilhaus, c	1	Cullen, c	2
Magruder, 2d b	2	Sorton, c. f.	1
Blakiston, 3d b	2	Detrick, s. s	0
Irwin, s. s	0	Hamilton, 3d b	1
French, p	1	Benton, 2d b	1
McKenna, c. f.	0	Daniels, 1st b	0
Hinkle, r. f.	1	Crawford, p	1
Total	11	Total	8

BILLIARDS.

BEFORE the match of Dec. 27, Slosson was "discounting" Rudolphe in games of 100 and 200 up, for money, at Joseph Dion's rooms. Rudolphe declined to play Sexton at "discount," for the same money, in the longer game of 300 up.

DAN STRAUSS' lease expires during the current month, and there will soon be no room corner of Fourteenth street and University place, where one has existed since 1872. The property is to be built upon for new uses.

J. W. SOUTHARD, who for a long time had been cashier at the room of the American Hotel, Philadelphia, has opened in that city a billiardry on his own account.

ON AN outside page may be found a full report of the rivalry between George F. Slosson and William Sexton. Their last was quite an exciting contest.

AMONG those who came to town to see the Sexton-Slosson match was Jacob Schaefer of Chicago. Harry Eaton also came on from Easton, Pa.

"YANK" ADAMS, since our last, has been giving his enjoyable exhibitions at Philip Tieman's room, Cincinnati.

NEIL BRYANT'S face was missed at last week's billiard match. This week he will be a freeman once more.

SIMON FITZGERALD is now managing the room formerly known as Murphy & Loton's.

COCK-FIGHTING.—A main between New York and Philadelphia birds was fought in a pit not far from Weehawken, N. J., on the night of Dec. 23. The conditions were to show eleven birds each, weighing between 3lb 14oz. and 5lb, and fight all that fell in for $20 each battle and $200 a side the odd fight. Nine pair weighed in, and the issue was in favor of the Jerseymen by a score of 5 to 4, the ninth and deciding battle lasting 27m. 30s., having been most stubbornly contested by a 4lb 1oz. blackred for New Jersey and a 4lb 5oz. brownred for Philadelphia.

THE RING.

ELLIOTT AND MILLER.

In response to the proposition from Jimmy Elliott contained in last week's CLIPPER, and which was elicited by Prof. Miller's verbal challenge on the stage of the Maryland Institute, Baltimore, the latter on Dec. 28 sent to us articles of agreement and $200 as a deposit for a blackened-glove match with Elliott. The main provisions of the rather elaborate and wordy document are, in brief, as follows: The match to be for $500 a side, to take place in Baltimore, Jan. 15, and to occupy an hour, face-hits alone to count, and the men to separate immediately upon the referee calling a point, which he shall do at once a hit is delivered; the two judges to choose the referee, or, in case of their failure to do so, that official to be selected by representatives of the Baltimore journals; the winner to take two-thirds and the loser one-third of the gate-money; the gloves to be the same size as those used in the Miller-Goss match (the ordinary size), and to be subject to the approval of the referee. On the 30th Elliott examined the articles, but declined to sign them because several of the provisions were objectionable, more particularly that regarding the style of gloves to be used, as Elliott will not agree to spar with any but the small-sized gloves generally used in stage-fights. He is satisfied with time, place, duration of contest, amount of stakes, and other provisions of the articles forwarded by Miller, to whom he will send by a representative a fresh set of articles, short and to the point, among the stipulations of which will be the following: That the gloves used shall be of small size, that not more than thirty seconds shall be allowed between rounds, that the principals themselves and no one else shall choose the referee, and that the entire receipts of the house shall go to the winner, the necessary expenses having previously been paid in equal shares by the principals.

THE GLOVES IN PHILADELPHIA.

From a letter forwarded by a correspondent in the Quaker City, we learn that the New Year will be commenced there in a lively manner by the fistic fraternity. He says: "The following regarding the Grand Central Theatre was given me by Gilmore, the manager: On Monday, Jan. 6, will commence a sparring tournament, to last during the week. On that evening the unknown, who is matched to fight John H. Clark, will be announced from the stage. He will be weighed, and will spar twice during the evening; also some of the best sparrers in the country will appear. Arthur Chambers will present to the best light-weight boxer a solid silver goblet presented to him while in England, and will spar with the winner of the goblet. On Jan. 7 John H. Clark and Arthur Chambers will spar, and on Wednesday, 8, Billy Edwards and Johnny Clark will have a set-to. Thursday, 9, Jimmy Elliott will have a benefit, and will wind up with Paddy Ryan of Troy, and on the 11th Johnny Dwyer will take a benefit, winding up with Joe Goss. This is certainly a big showing for one week on the same stage, and the announcement that Clark will set-to with both Edwards and Chambers will occasion much surprise. ......During the present week John H. Clark will appear at the International Theatre Comique in jig and clog dancing, and on Friday evening will be the recipient of a benefit, when he will wind up with Harry Hicken. On Tuesday evening, Jan. 7, Spring Dick will have a benefit at Fox's American Theatre. All the principal sparrers have volunteered for this occasion. Sam Collyer will wind up with Dick."

McCLELLAN ANSWERS DONOVAN.

We have received the following communication from W. C. McClellan in reply to Mike Donovan's card; and, as there seems no further need for letter-writing, we now close our columns to further correspondence on this subject:

EDITOR CLIPPER—*Dear Sir:* In your last issue I see that Mr. Donovan says he is willing to meet me at any time and place, and for any amount. He knows there is $1,000 ready here for him, and I have named New York. I name the time up to Feb. 20. He is no stranger here, and knows he will have fair treatment. He is not, I believe, engaged in any regular business as I am, and it will not be anything like the sacrifice for him to come here as it would be for me to go to California. If it is such a "walk-over" as he intimates he certainly can't pick up a thousand dollars easier, and I know of two other good matches he can make if he wishes—one in Boston and the other here. Now, if he can't raise $2,000 in California, he can depend on $1,000 in New York. I have taken Mr. Donovan at his word. He would not take me at mine. I found $1,000, and thought it ample. He would not take that. He now tells me and the public that he is ready at any time, and for any amount. Very well; I accept his proposition, as above stated. Hoping to hear favorably from him, and at as early date as possible, I remain, yours respectfully,

W. C. MCCLELLAN, 58 West Thirtieth street.

THE CHAMPIONSHIP.

The next deposit in the match between Johnny Dwyer and Jimmy Elliott must be forthcoming on Monday next, Jan. 6, when the principals are also called upon to settle the important question of who shall be final stakeholder. They are requested to meet for this purpose between 1 and 2 o'clock, and are reminded that the amount of the next deposit is $250 from each. On Monday evening, Dec. 23, Dwyer had a benefit at Beethoven Hall, Boston, Mass., which we hear was largely attended. Previously to the appearance of Dwyer and Goss for the wind up the spectators witnessed a series of glove-bouts between Barney and Sol Aaron, Drohan and Baker, Bagley and Fraser, Connelly and Gillespie, Kelly and Fraser, Robinson and Hale, Frank Short and Dwyer's pupil, Barney Aaron and Tom Drohan, Kelly and Old Busby. Ham Brook was M. C. Elliott's exhibition takes place at Gilmore's Garden, this city, this (Tuesday) evening, Dec. 31, and promises to be a crusher. Paddy Ryan will box Elliott when the other lads get through.

HOLLYWOOD IN TROUBLE.

In the Criminal Court of Indianapolis, Ind., Dec. 25, Dick Hollywood, for many years a resident of that city, received a sentence of one year in the State-prison on a charge of grand larceny and receiving stolen goods. Some weeks since Dick recovered a watch and pin stolen from Major Gordon, a prominent lawyer, on a street-car, the reward for the return of the same being $100, which was paid Hollywood through the medium of a pawnbroker named Lyons, into whose hands the money was put. When questioned by the officers concerning the thieves, Hollywood claimed that he had looked for the proper officials to arrest them, but could not find the officers in time, and he supposed they (the thieves) had left the city. On this showing, more than anything else, he was tried and convicted as above stated. There are many who regard the sentence as unjust, and the defendant's attorneys are endeavoring to obtain a new trial.

JIM FRAWLEY'S efforts to effect a match with any man at from 137lb to 140lb having proved fruitless, he on Dec. 28 took down the $100 he had on deposit for nearly three months. He claims the distinction of best man at that weight, and will always be happy to accommodate anyone who may question his right to do so.

THE LAST DEPOSIT in the match between Johnny Clark and the Unknown is called for on Jan. 7, here, and on that day the final stakeholder is to be chosen, Unknown named, and choice of ground tossed for at a meeting to be held in Philadelphia. The amount of the deposit yet due is $500 a side.

PADDY MCDERMOTT of Boston, who has been lying sick for some weeks in Providence, R. I., is to have a benefit there, at the Theatre Comique, Jan. 3. A number of good men are on the bill to spar.

PATSY SHEPPARD'S benefit takes place at Lyric Hall on New-Year's night, when the "talent" will be present in force, and Billy Edwards will be in front of Patsy in the closing display.

JIMMY KELLY will receive calls at Harry Hill's Theatre on New-Year's afternoon, when he hopes to pass the compliments of the season with all his friends.

JIMMY GALLAGHER and Johnny Keenan will wind up for the former's benefit at 132 S. Tenth street, Philadelphia, on Dec. 31.

HARRY MAYNARD has taken unto himself a helpmeet in the person of Miss Carrie Woods, a variety-theatre artist.

SKATING.

NOT FOR years past has such a furor for skating existed as now prevails in this vicinity. It is more like the days of fifteen years ago than we have seen for the past ten years. There was splendid skating on Christmas-day, and, though it was very cold, thousands visited the Capitoline and Union Ponds, Brooklyn, as also the Fifth and Eighth avenue skating ponds, in this city. On Dec. 26 skating was inaugurated at both Central and Prospect Parks, and since then the lakes at both localities have been daily crowded with thousands of skaters. On Sunday, 29th, the ice at Central Park had no fewer than fifty thousand skaters on it during the day, and at Prospect Park the largest crowd were present ever seen on the lakes, the ice being in splendid condition. On Dec. 30 every skating lake in and around the metropolis was crowded, the weather being charming for the sport......Within a week or so Mr. Plympton will open the Sixty-third street Rink for the fashionable exercise of "rinking" or skating on rollers. New floors have been laid, one for experts and the other for beginners. The Brooklyn Roller-skating assemblies at the Rink there on Monday night continue to be largely attended by fashionables, who prefer the warmth, the light and the music of the Rink to the cold skating ponds......Ball matches on ice will be in order at the large lake at Prospect Park during the week, one being appointed for Tuesday afternoon, 31, when Barnie's skating nine will play against a field ten on skates......There were boys' races on the Capitoline Lake on Saturday afternoon, in which the victors were Eddie Chandler, Wesner Smith and Thos. Hodgeson. There are to be races there every skating day on Saturdays.

SKATING FOR PRIZES.—On New-Year's Day two races will take place at the Manhattan Athletic Club rink, Eighth avenue and Fifty-seventh street, as follows: At 11 A. M., one-mile race for boys under 15 years of age, for two silver medals; entrance free. At 2 P. M., ten-mile race, open to all amateurs; gold medal to first, silver medal to second; entrance-fee, 50 cents. Entries close at 10 A. M. at the rink.

RARUS IN CALIFORNIA.—Rarus trotted against his own record of 2:13¼ Dec. 21 at Oakland Park, San Francisco, Cal., in presence of a more numerous attendance than had been attracted to that place for some time. Rarus never appeared in fitter condition, and many are of the opinion that, had he made the trial an hour earlier, he might have accomplished what he started to do. In his first attempt John Splan, his driver, was given the word, and the horse went to the quarter in 34¼, with the same easy, telling stride that makes of him the wonder of the age; the half was made in 1:07¼, the three-quarters in 1:41, and the mile in 2:14, to the great delight of those present, who had never seen Goldsmith Maid's time equaled. In the second trial the afternoon was well on, and it was deemed inexpedient to give Rarus a running mate; but, although he reached the quarter in 34¾, the half was in the same time as the preceding heat—namely, 1:07¼—the three-quarters a quarter of a second slower, and the mile in 2:14½.

THE TRIGGER.

CHAMPIONSHIP SHOOTING TOURNEY.

The three days' tournament projected by Capt. Bogardus, who offered gold champion medals and other prizes for competition at pigeons and glass balls, open to all, took place at the Brooklyn Driving Park, L. I., Dec. 25, 26, 27. The weather, unfortunately, was bad for the sport, being raw, and the high wind whirled the dust in clouds over the grounds, bothering the contestants greatly. There were but few spectators present either day, and as the entries numbered ten only, the majority of them being unknown to fame, save locally, the tournament cannot be recorded as a success either financially or professionally, which is to be regretted, in view of the expense which the ex-champion incurred in carrying the affair through. The pigeon championship was first decided, the conditions governing the contest being 20 single birds, 25 yards rise, 100 yards boundary, five traps, one barrel only, 1¼ ounces of shot; and 10 pairs of birds, 20 yards, plunge trap, Bogardus' rules to govern; gold medal, added to a sweepstakes of $20 each, to be divided between the four highest scorers. Result:

	Single.	Double.	Total.
Abe Kleinman	16	17	33
Miles Johnson	13	14	27
Dr. Talbot	14	12	26
E. H. Height	9	17	26
E. J. Hudson	11	12	23
G. F. Gildersleeve	5	14	19
J. R. Clark	7	15	22
P. A. Tucker	13	7	20
E. L. Mills	12	7	19
J. A. Nichols	9	7	16

The glass-ball shoot was governed by Bogardus' rules also (recently published in THE CLIPPER), each competitor to shoot at 100 balls, 18 yards, from Bogardus' traps, prizes as above. The result was:

W. "Edmunds"	86	E. L. Mills	81
E. Hudson	84	L. Smith	71
Dr. Talbot	80	F. Gildersleeve	68
Abe Kleinman	84	M. Johnson	6[illegible]

George Templeton did not finish his score. The first prize went to "Edmunds," that being the assumed name of a gentleman residing in Philadelphia, who, we believe, is not desirous of holding the badge. The second prize (cash) was divided by Talbot and Hudson, Kleinman taking third and Mills fourth. The prizes were presented by Capt. Bogardus at the Astor House on the evening of the 27th.

On Saturday, Dec. 28, Capt. Bogardus left $125 at this office, as a deposit for a challenge on behalf of his son Eugene to contend with Mr. Edmunds for the championship glassball badge won by the latter, as mentioned above.

A PIGEON MATCH for $400, W. Armstrong and C. Butler against Dr. Zellner and E. Templeton, each man to shoot at twenty-five birds, 30 yards rise, five traps, Hurlingham rules, came off at Erb's grounds, near Newark, N. J., on Saturday, Dec. 28. The weather was quite favorable, and a number of spectators watched the progress of the match and sampled the good things to be found in Erb's Hotel. The result of the shoot was as follows: Armstrong 21, Butler 16—total 37; Zellner 19, Templeton 18—total 37. The tie-shooting ended in the success of Armstrong and Butler, who killed 7 out of 8 shot at to their opponents' 3 out of 7.

THE SHREWSBURY GUN CLUB shot at glass balls for the club-badge at Red Bank, N. J., Dec. 24. A bitter wind came whistling from the north, in consequence the shots were not so good as usual. Each man fired at fifteen balls, 21 yards, and the scores were: S. W. Merford 12, G. A. Wild, G. Marshall and L. Campbell 11 each, H. C. White and J. B. Bergen 8, A. Coleman and T. Davis 7, C. Stillwell 6, S. Hendrickson 4. Merford won the gold badge, and Stillwell that of silver, neatly constructed of leather—a penalty Hendrickson only escaped by retiring after his twelfth shot.

MEMBERS of the Middlesex Shooting Club shot at glass balls for the club badge at Woodbridge, N. J., Dec. 28. Each contestant shot at fifteen balls, according to Bogardus' rules, with this result: George Ellwood 12, S. Holmes, D. H. Dobson and W. Hendricks 11 each, L. Cayson 9, Ed. Morgan and Chas. Oates 8, B. McCabe 6, O. M. Shoemaker 5. Sweepstakes shooting, ten balls apiece, followed, Dobson taking first money, and Hawkins and Oates dividing second in the first contest, and Morgan and McCabe respectively taking first and second money in the next.

A NATIONAL pigeon and glass-ball tournament is to be held at Syracuse, N. Y., on Feb. 20, 21, 22, the same to be governed by the rules framed by Capt. Bogardus. Miles Johnson will furnish the birds. Money-prizes, medals and badges will reward the winners, and many accomplished wing-shots, representing various parts of the country, are expected to participate.

THE DEPOSIT some time ago posted by Capt. Bogardus, with a challenge on behalf of his son, not having been accepted, by his direction we have applied the $100 to a challenge from Eugene Bogardus to Mr. Edmunds, elsewhere published.

PROPOSED PIGEON-FLYS.—The following programme of races has been arranged by the Troy, N. Y., Homing Pigeon Society: First race, May 9, 1879, from St. Johnsville, distance 54 miles; second, from Utica, May 17, distance 85½ miles; third, from Syracuse, May 24, distance 130½ miles; fourth, from Lyons, May 31, distance 74 miles; fifth, from Rochester, June 14, distance 206; sixth, from Buffalo, July 5, also the time for the inter-State flight, and the Troy club will correspond with the New York club for the purpose of ascertaining if the society would not be allowed to make the race from Rochester cover both the local and State contest for the prize of honor to be awarded that day. About fifty birds are expected to enter the first day's contest.

VARIETY HALLS.

Continued frompage 327.

CONLEY'S VARIETY THEATRE, St. Paul, Minn., continues to do a good business. Sam Glider and Tom Barton have returned from Milwaukee. An improvement has been effected by the transfer of the stage from the west to the east end of the hall, so that it now faces the entrance. The seating capacity has been increased.

MAE BENTZ'S MINSTRELS are to play in Cheyenne, W. T., Dec. 30, Boulder, Col., 31, Denver Jan. 1, 2, 1879, Georgetown 3, 4, Central City 6, 7, Ogden, Utah, 9, Salt Lake City 10, 11, Eureka, Nev., 13, 14, 15, Carson 17, 18, Virginia City 20, one week.

THE VICTORIA LOFTUS TROUPE played in Milwaukee, Wis., Dec. 23, 24, 25, Rock Island, Ill., 27, Davenport 28, and in Moline 30, Burlington, Ia., 31, Quincy, Ill., Jan. 1, 1879, Hannibal, Mo., 2, Moberly 3, Kansas City Jan. 6, 7, 8.

THE "COLD WAVE" the past week only tended to increase business at the Olympic, Fort Wayne, Ind., where "Michael Earle," and "The Jibbenainosy" were on three nights, with W. Sommers Lowry in the leading roles, wrote our correspondent, constituting "The features of the olio were a neat nautical sketch by the Grinnells; North-of-Ireland farces by Donnelly and Drew; aerial flights by Eugene and Gaston; sensational changes by May Loder, and Dutch comic business by Chas. A. Loder. Chas. L. Davis and Emma Vern, the Parker Sisters—Kittie and Maggie—Daisy Remington and Howard Dorr and Son open to-night, and Jolly and May Loder to Indianapolis, Grinnels, Cincinnati, O.; Eugene and Gaston, Buffalo, N. Y.; and H. A. Dickeson, unknown."

AT WOODS' OPERA-HOUSE, Sacramento, Cal.—George F. Woods proprietor and Andy McClain business-manager—the company during the week ending Dec. 28 included James H. Griffith, Cooper and White, Ned Barry, Molly West, Kitty Belmont, Vivian Raymond, Emma Brown and Carrie Belmont.

NEGRO MINSTRELSY.

MCGREW'S MINSTRELS, lately organized in Steubenville, O., gave their first entertainment in Cadiz, O., Dec. 28.

HAVERLY'S MASTODON MINSTRELS played in the Providence (R. I.) Opera-house Dec. 23, 24, 25, to good business.

SWEATNAM'S MINSTRELS commence a traveling tour Jan. 20, 1879. One of the features of their entertainment will be a burlesque, "Gen. Grant's Trip Around the World," whice Manager Sweatnam has copyrighted, and warns all parties to let alone. The troupe will include seven comedians, a quartet and an orchestra among its performers. Dates can be secured by addressing as per card.

"GEN. GRANT'S TRIP AROUND THE WORLD" continued the attraction at the Arch-street Opera-house, Philadelphia, during Christmas-week; the new features being the Le Mond Brothers' caricatures and Frank Cushman's old-negro impersonations.

"LIFE IN THE CITY, or Philadelphia by Gaslight," was the novel feature of the programme presented by Carncross' Minstrels to large audiences in Philadelphia last week.

MCALLISTER'S MINSTRELS gave entertainments in Springfield, O., Dec. 23, National Soldiers' Home 24, Dayton 25, Troy 26, Piqua 27, Cambridge City, Ind., 28, and are billed in Muncie 30, Fort Wayne Jan. 1, 1879, Bluffton 2, Peru 3, Kokomo 4.

HORN & COLLINS' MINSTRELS played in Bridgeton, N. J., Dec. 25. The company announced included Eph Horn Jr., Add Collins, Harry Braun, Walter Wray, Al. Mortimer, Charley Price and W. L. Hirst.

CAL WAGNER'S MINSTRELS showed in Columbus, O., Dec. 23, 25, Newark 26, Circleville 26, Chillicothe 27, Washington C. H. 28, Xenia 30, Troy 31.

BARLOW, WILSON, PRIMROSE & WEST'S MINSTRELS played in Baltimore, Md., the past week under their own management, and not under that of John T. Ford, as our correspondent stated they would do. They are billed in Wilmington, Del., Dec. 30, Westchester, Pa., 31, New Brunswick, N. J., Jan. 1.

MUSICIANS, vocalists and specialty performers desiring engagements with Haverly's United Mastodon Minstrels are requested to address Wm. Foote, manager, as per advertisement.

IN AN ARTISTIC SENSE, the season of Barlow, Wilson, Primrose & West's Minstrels in the Academy of Music, Baltimore, Md., last week, was a great success, but pecuniarily it was somewhat the reverse, counter attractions being too much for them.

BARLOW, WILSON, PRIMROSE & WEST'S MINSTRELS open in the Fifth-avenue Lyceum, Pittsburg, Pa., Jan. 6, for a short season.

WELCH AND RICE have rejoined Sweatnam's Minstrels, Philadelphia.

HAVERLY'S MASTODON MINSTRELS commence a week's engagement in the National Theatre, Washington, D. C., Jan. 6, 1879.

EMERSON'S MINSTRELS are to perform in Detroit, Mich., Jan. 9, 10, 11.

CIRCUSES.

THE BOSSET FAMILY, including six pantomimists, acrobats, gymnasts and musical specialty artists, among whom is Mlle. Realta, the French female Samson, are ready to accept engagements. They announce that this is the first opportunity circus-managers have had to engage them. They perform at the Adelphi Theatre, Buffalo, N. Y., Dec. 30, New Central Theatre, Baltimore, Md., Jan. 6, 1879, International Comique, Philadelphia, Pa., 13. See card.

CHAS. W. FISH the rider, who is now performing in Cuba with the Orrin Brothers' Circus, can be arranged with for the season of 1879. He has his own horses, and can be addressed as per card.

JAS. E. COOKE and wife, better known as Carlotta De Bergh, have recently arrived from South America, and can be secured for the coming season. See card.

CONCERNING CHIARINI'S CIRCUS a correspondent sends the following:

PANAMA, Dec. 7, 1878.

EDITOR OF THE CLIPPER.—*Dear sir:* Thinking it not unlikely that a few items of news regarding the profession in this part of the world might prove welcome to you, I send the following: Chiarini's Circus have just completed a successful tour through Peru and Bolivia. They gave three farewell performances in Lima, appearing in the bull-ring three successive Sundays. The first Sunday a bear and bull fight was given—receipts are said to have been $8,000. The second, Brazilian tigers and bull-fight—receipts reported as $6,000. Third, Chiarini's benefit, hippodrome and circus—drawing $1,000. From Lima they went to Callao, where they played ten nights to good business. On Nov. 25 they embarked for Guayaquil, Ecuador, where they are now performing. G. Agrati, for seven years associated with Mr. Chiarini, and for the last two years agent for Cooper & Bailey during their trip to Australia, Java and Peru, has rejoined Chiarini, and arrived in this city D.-c. 1 to make arrangements for their appearance here 21 for four nights; then through the Central American States, Costa Rica, San Salvador and Guatemala. They expect to arrive in San Francisco in April next. The members of the company are all in good health, and I think only show folks can be under all circumstances. I hailed with delight the two latest numbers of THE CLIPPER, which I found here.

I remain yours respectfully, AN OLD SHOWMAN.

WINGFIELD AND GREGORY can be engaged for the coming wintering season. Their specialities are double horizontal-bars, dancing-barrel and magic table and balancing trapeze. They can be addressed care of this office.

THE KENNEBEL BROTHERS, the French clowns, who are both musical specialists, can be engaged for 1879. See card.

AT THE ORRIN BROTHERS' CIRCUS, Havana, Cuba, Sam Hines and Mlle. Josephine, "the woman with the living limb," opened Dec. 18. William Conrad and dogs and Frank Howes and the Broncho horses left for New York 21. Pico the clown is reported as having made a hit in a stilt act.

J. L. HUTCHINSON will control all the privileges with the Great London Show and Cooper & Bailey's International Circus and Menagerie next season.

W. C. COUP'S EQUESCURRICULUM received a liberal share of patronage in Philadelphia during Christmas-week, Charles H. Day's benefit, on afternoon and evening of Dec. 27, being especially well attended. Billy Porter and Billy Burke, clowns, were among the numerous volunteers on that occasion. Miss Millie Christine and the Magri Brothers closed 28. The Equescurriculum will close in Philadelphia Jan. 4.

IDA ANNIE QUIRK, daughter of Wm. H. and Pauline M. Bachelier, who was born in New Orleans, La., Dec. 13 last, died there 19.

MME. CORDELIA can be engaged for the coming season to perform in principal trick-act, four-horse act, and tight rope. See card.

PERFORMERS in all branches of the profession desiring engagements with the Metropolitan Circus, Havana, Cuba, are referred to Orrin Brothers & Co.'s card.

P. T. BARNUM'S circus and theatrical stock, including wardrobes, cages, wagons, museum stuff, etc., can be purchased. He advertises these articles for sale in another column.

W. B. AYMAR, who has just arrived from Australia, has taken quarters in Jersey City, N. J., at the advertised address, and gone into training with his family.

PROF. GEO. WAMBOLD, equilibrist and contortionist, who, with his troupe of dogs, has but recently returned from Australia with Cooper & Bailey's circus, can be secured for the tenting season. See card.

AT THE HOT SPRINGS, ARK., Tom Toole and wife, Mike Coyle, G. Brooks Clark, Mr. Williams and Thomas Mumford of Forepaugh's Show, and Charles Derrick of Cooper & Bailey's Circus celebrated Christmas.

MRS. ELIZABETH ROBINSON, wife of John Robinson, the veteran circus-manager, died of cancer of the liver, in the family mansion, corner of Seventh and College streets, Cincinnati, O., at ten o'clock on the morning of Dec. 24. Elizabeth Chance Bloomer was born in Madison, Ind., March 4, 1825, and when she was three years of age her parents removed to Cincinnati, where they resided until 1837, when they went to New Orleans, La., and subsequently there she first met Mr. Robinson, who was professionally engaged in that city. On Jan. 5, 1841, they crossed the Mississippi River to Algiers, and were there married. The fruit of this union was six children, five boys and one girl—John F., Gilbert, James H., Frank M., Katie V. (afterward Mrs. Robert Stickney), and Charles M. Mrs. Stickney died in Cincinnati Feb. 6, 1874. The female portion of the family has passed away, leaving the male intact. Mrs. Robinson was for some years a performer in her husband's circus, riding a menage act. She was an exemplary woman, a devoted mother, and much esteemed by a large circle of friends and acquaintances. Her funeral took place Dec. 26, and was largely attended by relatives, friends, and many prominent families of that city. The floral tributes were numerous and exceptionally beautiful. An offering of Robert Morgan represented a wheat-field. From the moss representing the turf the stubbles of straw stuck up. In the centre rose a shock of fully ripened wheat-tops, garnered in the usual way. Lying across this was a floral sickle of exquisite workmanship. Around the whole of this field, which was three feet by two and oval in shape, ran a wreath, six inches broad, of rarest buds. Inwrought in this, in purple violets, was the single word "Gathered." This tribute was striking in its effect, but not much more touching than another legend, running across an immense oval design, "Our Mother." Besides these were a huge broken column, standing at least four feet high; a harp and crown from John Lolo; and numerous other crosses, crowns, anchors and other designs, all of fine and lavish workmanship. The remains were inclosed in a costly and beautiful casket, from which was borne to the Robinson Chapel, lately built by Mr. Robinson in Spring Grove Cemetery as a mausoleum for the family dead, and placed beside the coffined clay of the deceased daughter, Mrs. Stickney. Rev. Dr. Flower of the Ninth-street Christian Church preached the funeral sermon and officiated at the vault. The three sons of the deceased and one son-in-law (Robert Stickney) officiated as pallbearers.

THE BROWN FAMILY, including Mollie Brown, Madame and W. C. Brown, can be engaged with three horses, for the tenting season. Also C. W. Farrel, treasurer or assistant. See card.

SIG. FORESTELLE, sword-swallower and performer in feats of strength, advertises for engagements.

BURR ROBBINS' Circus and Menagerie is reorganizing for the coming season. Performers and specialties are wanted. See card.

E. W. WIGGINS has been visiting his home, in Detroit, Mich., for the holidays.

MISCELLANEOUS.

MAGIC-LANTERN outfits are bought and sold by Geo. J. Goldthorpe, who advertises.

THE ACADEMY OF MUSIC, Belleville, Ill., is open for rental. It is lighted with gas, has good scenery, and will seat 700 persons. B. J. West Jr., the proprietor, advertises particulars in another column.

G. W. HALL has added to his sideshow, now exhibiting in Little Rock, Ark., Levi P. Hopkins, twenty-four years of age, who is said to be three feet high and weighs seventy pounds, but whose head, which measures three feet in circumference, weighs more than his body.

THE FIRST PUBLIC HALL in Bound Brook, N. J., which has a seating capacity for 480 persons and is called the Bound Brook Opera-house, was dedicated Dec. 25, an entertainment of songs, recitations and instrumental performances being given, under the management of C. C. Rawlings.

A GOOD PERFORMER of cabinet tricks is wanted by Mr. and Mrs. Grey for a spirit company. See card.

ELI PERKINS, who lectured in Camden, N. J., Dec. 27, Hazleton, Pa., 28, is to visit Bloomfield, N. Y., 30, Rosendale Jan. 3, 1879, Wallingford, Ct., 8, Newport, R. I., 9, Altoona, Pa., 11.

FRANK GIBSON, business-agent, can be engaged after Jan. 1, 1879. See card.

COM. FOOTE AND SISTER'S TROUPE are traveling through Michigan, and reported as doing good business. C. C. Hood joined as advance-agent Dec. 14, and Prof. H. O. Hudson, violinist and humorist, in Lawton, Mich. The party will rest during the holidays, and then go South.

ALL KINDS OF DANCING-SHOES are made by A. Lacroix, who advertises.

JOHN E. LEWIS, assistant agent, can be addressed care of this office.

PROFESSIONALS can secure good accommodations on a very reasonable rates at the Nevada Hotel, Chicago, of which Thomas Kendrick is the proprietor. See card.

IN PHILADELPHIA, at the Permanent Exhibition roller-skating was the chief feature of attraction during Christmas-week..... Of the two chimpanzees on exhibition at the Zoological Garden since May last, one died on Dec. 27. The female chimpanzee contracted a cold about two weeks ago, and, having been seized with inflammation of the bowels, suddenly dropped dead..... Prof. Houston lectured on "Atmospheric Pressure" at the Franklin Institute 27..... Millie Christine and the Magri Brothers will be exhibited at Concert Hall for a short season, commencing 30.

IN HORNELLSVILLE, N. Y., Hon. Wm. Parsons lectured on "Old Homer and the Discoveries of Dr. Schliemann" Dec. 23..... Robert J. Burdette is to lecture on "The Rise and Fall of the Moustache" Jan. 6, 1879.

I. BLOOM & BRO., whose announcement find in our business department, will sell job lots of silk tights and hose at a considerable sacrifice for the next thirty days, on account of removal.

ALL COMMUNICATIONS for Mme. Anderson the pedestrian can be addressed to her manager, J. H. Webb, as per card.

HARRY WESTON, business agent, is disengaged. See card.

THE GREAT WESTERN HOTEL, Philadelphia, Pa., is brought to the notice of professionals in a card from J. K. Trauck, the proprietor, published elsewhere. It is conveniently situated as regards the various places of amusement, and offers good accommodation at reduced rates.

A PARTY with capital for a traveling attraction is wanted by Harry Weston, who advertises.

O. W. HART is requested to send his address to E. W. Wiggins, as per card.

THOMAS E. CRIDY, assistant agent and programmer, who has just concluded an engagement with Tremaine's Sun Picture, advertises for a position.

THE METROPOLITAN THEATRE, Newark, N. J., is for sale, or it can be rented by applying to A. F. Spaeth, as per card.

J. O. O'CONNOR, aided by Miss Charlotte Lindsay and Master Spong, is to give readings in Williamsburg, N. Y., Jan. 1, 1879, Newark, N. J., 4.

JAMES E. MURDOCH is to give readings in Pittsburg, Pa., Jan. 6.

H. J. CLAPHAM, manager or agent, advertises for an engagement.

CHAS. MELVILLE, business-manager and agent, advertises elsewhere for an engagement.

A NEW PUBLIC HALL, called Palladio Hall, has been completed in Boston (Mass.) Highlands, and will soon be opened. It is 44ft. long, 28ft. wide, and will seat three hundred and fifty people, the stage being 18ft. wide by 17ft. deep, and is provided with green and painted drop-curtains and six sets of scenery.....Kellar the magician continued in Horticultural Hall the past week in ten entertainments to a liberal attendance. Dec. 30 fourth and last week of his stay..... The last month of the exhibition of "The Siege of Paris" is announced, and the picture, building and paraphernalia will be taken to San Francisco, arrangements for its transportation thither having been concluded..... A sacred concert was given Dec. 29, at which the Ninth Regiment Band and the Alabama Jubilee Singers appeared..... Old Abe, the Wisconsin war eagle, has been added to the exhibition of the microphone and telephone at the Old South Church..... An entertainment was given in the hall of the Boston Young Men's Christian Association 26 by Mrs. Laura E. Dainty, reader; Miss Rosele Hamlin, soprano; Louis P. Phan, tenor; and Willis Barber, pianist..... James E. Fields read from the works of Thomas Gray; and Oliver Goldsmith at Hawthorne Hall morning of 24..... At Unibo Hall, on Christmas evening, Professor Moses T. Brown read Dickens' "Christmas Carol."

AMATEUR.

THE FOOTLIGHT CLUB of Jamaica Plain, Boston, Mass., gave their ninth performance at Eliot Hall Dec. 24, when "Dot" was played, the principal characters being sustained by Mrs. Ellen Frothingham, Miss Minnie Francis (Edwin, Helen O Bigelow, Mary C. Sweet, and the Messrs. George A. O. Ernst, Francis S. Sturgis, J. Edward Priest, and Arthur H. Dodd..... "Home" and "The Trials of Peemplins" were played by the Boylston Comedy Company in Turn Hall 25..... The Boston Comedy Company are to give a performance in Turn Hall Jan. 6, when "The Honeymoon" and "A Cup of Tea" will be acted.

THE INVINCIBLE DRAMATIC ASSOCIATION of Philadelphia performed "Meg's Diversion" Dec. 23..... The Wheatley produced "Lost in London" 25..... The Mirror tendered "Playing with Fire" 24..... The Shakespeare appeared in "The Ticket-of-Leave Man" 26..... The Bonsteadt per formed "The Drunkard" 27..... The Charles Walcot, a new dramatic association, appeared in "Richelieu" 27..... "School" was performed at Wheatley Hall 27 for the benefit of C. B. Maywood and J. K. Bernard of the Mirror.

"THE DRUMMER-BOY OF SHILOH" was produced in Martin Hall, Albany, N. Y., Dec. 24, under the auspices of the G. A. R., and will be continued up to and including Jan. 1, 1879. Our correspondent says: "The attendance so far has been fair, and the piece is receiving a creditable production. The leading role of Mart Howard is capitally portrayed by T. J. Lanahan, the most prominent assistance being rendered by Miss Rose Connell, that of a negro, receives full justice at the hands of A. F. Nell, a professional, who is interested in the piece. The remaining characters are assumed by members of the G. A. R. and associates."

THE CATHOLIC INSTITUTE DRAMATIC ASSOCIATION of Newark, N. J., present Jan. 1, 2, 1879, "The Rivals," the cast including Denis Murry, the late backer of Hughes the pedestrian.

FOREIGN SHOW NEWS.

DRAMATIC.

"LA PRINCESSE BOROWSKA," a new five-act drama by M. Corvin, has been produced at the Ambigu Comique, Paris. A correspondent has the following to say concerning the story: "The husband of the unsympathetic heroine has been exiled to Siberia for taking part in the Polish insurrection of 1864. During his absence his wife, the Princess, not only squanders his fortune in ruinous dissipation and adventures all over Europe, but also sacrifices his honor by becoming the mistress of his cousin, Ladislas. During three years Prince Borowska shares the terrible existence of his fellow exiles, and at the expiration of that period obtains his liberty by the declaration of the amnesty. The Princess, who hesitates at no infamy which could prolong her shameless life of dissipation, contrives to have him again arrested and condemned on a charge of murder. A Polish peasant had been killed by the insurgents, and the names of these unfortunate victims were discovered written in the Prince's handwriting on a piece of paper which he had left in his wife's custody. Far from ordaining their death, Borowska had wished to safeguard these very lives, for the sake of his family; but the Princess contrives that the paper shall fall into the hands of an old Russian general who is paying her assiduous court, and Borowska is suspected, tried and then condemned to renewed banishment. The Princess can, therefore, continue her scandalous life, for her husband will never return. Fortune, however, suddenly seems to change, of course, by his severe labor in the mines, and he comes to execute justice this time, for he knows all. The first person he meets in the Princess' house is his cousin Ladislas, and you may imagine how he treats him. The Prince will not condescend to meet his wife's lover in a duel, but orders him to commit suicide, a behest which the latter declines to obey, whereupon Borowska is about to cut him down like a dog, when the sight of his son by a former marriage, and who, during his absence, has been the guardian-angel of the family, intervenes, bringing with her a little brother and sister, over whose tender years she has once carefully watched. The father's ire is subdued by the entreaties of his children—and he will forgive their mother. The piece does not, however, finish thus. The Princess does not accept her husband's pardon, but kills herself by lodging the contents of a musket in her bosom, while Ladislas blows out his brains."

"FLEUR D'ORANGER," a vaudeville in three acts, being the joint work of MM. Hennequin, Grange and Victor Bernard, with music by W. Cooke, was presented at the Theatre Nouveautes, Paris. Flora, or "Fleur d'Oranger," the heroine of the piece, is a diva of operetta, who, as her sobriquet indicates, has been in the revel from compromising her fair fame by an aunt who has gained experience by experience. But despite her virtue, or, perhaps, on account of it, the little songstress is surrounded by sighing admirers, among the orchestra conductor, a timid and sentimental admirer; Pommerol, a rich banker, already in "the sere and yellow leaf;" Viscount d'Ermenonville, as he styles himself, in reality M. Bloomer Moulin Rouge, who has left his wife at a Norman bathing-place in order to court Flora in Paris; and finally M. Boucart, a grotesque personage supposed to be a millionaire, and on that account much in favor with the prima donna. But the actual lover is Gontran, a servant that Boucart has merely an ex-prompter of a provincial theatre, and is engaged to Jacquotte, Durozel's cook. Madame Durozel had mistaken him for a tutor sent down to her son, and, after the manner of Mrs. Malaprop, a rival of her husband with Flora. We shall not attempt to narrate all the details of the imbroglio. We are shown the sea-shore at Villers, the Cafe des Ambassadeurs in the Champs Elysees, and the dressing-room of Mlle. Flora. Of course all ends for the best. Fleur d'Oranger marries the conductor; M. Durozel vows solemnly to his wife that he will never repeat his tricks of fruitless inconstancy; Pommerol has to bewail the loss of his money; Boucart, the millionaire, who has acted his role of seducer to perfection; and a collegian named Ernest will return to his lectures to reflect on the danger of inviting an actress to supper when one has only fifteen francs in his pocket. The piece is amusing and rather pretty; but the piece, as I have said, is wanting in wit, and its bustle does not compensate for a lack of comic incidents. Mlle Jane Theo sustained the part of the heroine.

THE NOVELTIES in preparation for the holidays by Parisian managers were: Grand Opera, "La Reine Berthe," an opera in two acts, by Gounod; a two-act Japanese ballet; Porte St. Martin, "Les Enfants du Capitaine Grant;" Gymnase, "L'Age Ingrat," a three act comedy; Folies Dramatiques, "Madame Favart," an opera-bouffe in three acts; Galte, Offenbach's "Brigands," reconstructed, and extensively got up with ballets (Christian and Pechard play in it); Chatelet, a fantastic old fairy spectacle "Rhotomago;" and two new revues, one at the Folies Marigny, and the other at the Athenee Comique.

WM. MACKINTOSH, an actor of repute in the provinces, will make his debut in London during the ensuing season as Dr. Penguin in "A Scrap of Paper."

"THE PHORMIO" of Terence was the Latin play chosen this year for representation by the Westminster scholars, the first performance being given at St. Peter's College Dec. 12.

THE NEW THEATRE at Monte-Carlo, built by M. Garnier, architect of the Paris Opera, will be inaugurated in January with a new comic opera, called the "Chevalier Gaston," the words by M. Pierre Vernon, the music by M. Planquette.

MISS DORA MARSHALL (Dorothea Marie Louise Savory) was on Dec. 10 united in marriage to Wm. R. Glenney, son of T. H. Glenney.

W. H. ROSELLE (Wm. Hawkins) died at his residence, Portland Villas, London Fields, Dec. 18.

THE PORTE ST. MARTIN THEATRE, Paris, was at last accounts closed for rehearsals of D'Ennery's spectacular eleven-act drama, founded on Jules Verne's novel, and called "Les Enfants du Capitaine Grant."

THE FUNERAL of Frederick Gye took place at Norwood Cemetery Dec. 9, and was quite private, being attended only by a few intimate personal friends and some old and attached servants. The simple inscription on the coffin was "Frederick Gye, aged 68." Covent-garden Theatre was closed on the 9th out of respect to the memory of the deeply regretted lessee.

THE REMAINS of Alfred Wigan were interred at Kensal Green Cemetery, London, Dec. 14. The funeral being of a quiet character. The coffin was of oak, and had brass fittings, with a brass plate bearing the following inscription: "Alfred Sidney Wigan, died at Folkestone Nov. 29, 1878, aged 60 years."

VARIETY HALLS.

LEONA DARE receives this flattering notice in *The London Era*: "Since Leotard flew like an impetuous bird through the air at the Alhambra, nothing has been seen in the art of gymnastics at once so graceful, finished and well considered as the performances of Mlle. Leona Dare at the Oxford. The suspension of a heavy man by a lady's teeth is marvelous enough, but there is a higher art than this in the general entertainment. That slow descent of the rope, in studied and finished attitude, may, without exaggeration, be quoted as the poetry of motion."

RIOT IN A MUSIC HALL.—A disgraceful riot and wanton destruction of property took place at the Star Music Hall, Leith, Eng., Dec. 7. The hall had been closed for decorations, and was opened on that night by Robert Douglas with a new company. From some unexplained cause several artists announced failed to put in an appearance, but everything went smoothly until about nine o'clock, when a number of roughs who had not paid forced their way into the hall just as the manager was apologizing for the non-appearance of Beaumont Hughes. This was the signal for what followed. The audience (led by the roughs) commenced to tear up the seats, kick in panels, and completely destroy the furniture of the hall. An attempt was also made to tear down the gas-fittings. When satisfied with what they had done to the hall the mob retired to the street, where they finished up by throwing stones and destroying the large lamps on each side and most of the front windows. But, hearing the police were coming, they decamped. Five members of the force then appeared on the scene, and, after they had reformed the sufferers that they must find out the names and addresses of the parties and summon them. The damage is estimated at £60.

MME. J. WALTER, sister of Madame Lupino, died at Nottingham, Eng., Dec. 10.

ABOUT THREE O'CLOCK on Monday morning, Dec. 9, during the prevalence of a snowstorm, an accident of a most disastrous character occurred to the Northumberland Music Hall, North Shields, Eng., of which S. R. Chisholm is the lessee. It appears that, owing to the snowstorm during the previous few days, a very large quantity of snow was lying on the roof of the music-hall, and its immense weight had caused the roof to give way and fall with a tremendous crash upon the interior of the building, damaging the scenery, fittings, etc., to a considerable amount. Fortunately, no person was near at the time, or the consequences might have been fatal. The hall is so much damaged that it will have to be taken down and rebuilt.

WHAT TO DO BEFORE THE DOCTOR COMES.

BY A FAMILY DOCTOR.

Although I hope to see the day when the rudiments of medical science and the laws of health will form branches of education in all public schools, still I have never counseled the self-treatment of even simple diseases if skilled medical advice could be easily obtained. Nevertheless, there are times and emergencies, when (it may be with the life of some dear friend at stake) even to know a little, and practice it, may be to effect much. Medical men cannot be everywhere at one time, and to know what to do till the doctor comes is at times a matter of the very highest importance.

In the present paper I shall only take notice of those accidents and emergencies which are of everyday occurrence, and where a little timely aid may often save a precious life; and also give some of the most common symptoms, of coming illness, and threatened inflammation, which, if treated in time, may often be warded off entirely.

I shall commence with the more simple, and go on by degrees to the more dangerous kinds of accidents.

EPISTAXIS, commonly called bleeding at the nose. This is always a troublesome and often a dangerous complaint, and sometimes medical aid has to be summoned in order to plug the posterior nares or nostrils. It is commonly met with in people of the sanguineous temperament. Excitement of any kind brings on an attack, cold, over-fatigue, and derangement of the stomach from intemperance in eating or drinking. Hence these ought to be avoided as much as possible. It ought to be remembered that it is less dangerous in young people, and is often more a relief than otherwise; but in grown-up folks it is dangerous, especially if it accrues to a person otherwise in a low state of health. In the former case it should not be checked too soon, if the sufferer be plethoric or of full habit of body. In order to check the flow of blood the more simple means are first to be tried, namely, the application of cold. The forehead and face ought to be laved repeatedly, and some cold instrument, such as a key or sword-blade, placed on the spine. If it is obstinate, the head must be kept up, and the ice-bag applied both to the forehead and spine, rest and quiet enjoined, and ten-grain doses of gallic acid administered three or four times a day. (N. B.—A large pinch of powdered gum-arabic taken as snuff, and once or twice repeated, often proves most effectual). You must not, however, forget that frequent attacks of hemorrhage from the nose indicate a state of the constitution which calls aloud for medical interference.

WOUNDS.—It is to hemorrhage, or bleeding from wounds, that I have to direct your attention at present. Except to the surgeon, the sight of blood dashing about is always extremely alarming, and to the sufferer himself the shock or fright almost invariably does more harm than the actual loss of blood. But in cases of wounds of the limbs, and even head, it is some comfort to bear in mind that such a thing as actual bleeding to death is rare, and also that the average human body contains about 300 ounces of blood, or nearly two gallons. In attending to a wounded person, be calm yourself. This is half the battle. Send for medical advice at once, and do not forget to make the messenger tell the surgeon the nature of the case to which he is summoned.

When an artery is wounded the case is most urgent: this is known by the blood escaping from the wound in jets, and by its being of a bright-vermilion color. If the wound is in a limb, lose no time in applying a bandage round it above the wound—that is, nearer the heart. The bandage ought to have a pad on it to compress the artery—a handkerchief with a knot in it does as well as anything. You can guess about the position of the artery by imagining a straight line from the wound to about the middle of the highest joint. After you have put on the bandage, insert a piece of stick between it and the skin at the back of the limb, and twist it round, tightening it until the flow of blood ceases, but no further. Then attend to the wound itself by applying cold wet compresses. If the wound is in the neck or head, pressure must be made with the thumb, or with any round, smooth, hard article covered with a bit of flannel, or even your handkerchief—one has no time to be nice. I have used the handle of a jack-knife; and I remember using an empty ink-bottle on the temporal artery of an old Scottish earl who had fallen downstairs. I had to command the hemorrhage for two hours, and my thumbs got tired.

In some wounds in the body a pledget of lint may be used to plug the wounds, or a rag of any sort, and a pad and pressure applied over that.

What are called styptics, of which tincture of iron is the best, are useful to check bleeding when it is confined to mere oozing, or in bleeding from cavities where pressure cannot be well applied. And now just one word on

BITES AND STINGS.—In some parts of Africa where I have been, the bite of the great green centipede is considered by the natives far more dangerous than that of the scorpion, or even certain snakes. I have seen several cases of erysipelas from the bites of mosquitoes or bedbugs. These cases are easily treated; removal of the cause or removal from the cause is the first indication; then a saline aperient ought to be given, and the swollen part bathed and fomented with poppy-head water. A piece of common washing-soda, wetted and rubbed over the bitten part once or twice, will invariably remove the poison. If cold lotions are found more agreeable they may be tried. The liquid ammonia is also useful in neutralizing the poison. The bitten part only needs to be touched with it.

The same treatment is applicable for wasp-stings and bee-stings, only the bee is more dangerous than the wasp, as it invariably leaves the sting behind. This must be carefully extracted, and the wounded part washed before the ammonia is applied. If no ammonia is at hand, take washing soda; if no soda, use olive oil.

If a person has the misfortune to be bitten with a snake, symptoms of poisoning very speedily ensue, such as great agitation and depression of the whole nervous system, general weakness, and burning pain in the bitten parts. The bite is generally in the arm or leg. A ligature must be tied tightly round the limb, just a little higher up than the wound, which must first be sucked and then cauterized. (N. B.—There is positively no danger to the person who sucks the wound). Cauterizing

HIS NEW YEAR'S PROMISE:
Showing How Mr. Young Made Calls Socially Without Touching Wine.

WRITTEN FOR THE NEW YORK CLIPPER,
BY VANDYKE BROWN.

No poet yet hath ever sung—
Nor is it writ in prose—
The story of J. Thomas Young;
Accordingly, here goes.

I.

It was a nice young married man,
Fond of societee;
His wife was of a pious mind,
But not so pious he.
In fact, he had been often known
To get upon a spree.
Wherefore, when New Year's Day drew nigh,
To him the young wife spake:
"Oh, promise me, dear Thomas, that
No proffered wine you'll take
When you go forth, as is your wont,
Your New-Year's calls to make."
The husband smote his manly breast
And thus he did reply:
"Though Murphy offered me a cup
Of Heidsick's extra dry;
Though Talmage should invite me up
A glass of port to try;
Though your beloved mother should
Pour out the nectar bright;
Though Oliver should say: 'We'll have
A Cotter's Saturday night'—
Though these temptations should beset
(They'll not, I do opine),
But if they should, I swear, my pet,
I'll touch no drop of wine!"

II.

The New Year dawns, and from his house
The husband gayly goes.
In white cravat and glossy hat
He's blooming as a rose
His boots are like his manners, for
They both are polished well;
Yet not like him, for they are tight,
As anyone can tell.
Call No. 1 he makes upon
An old and bosom friend;
The friend is out, but the friend's young wife
A greeting doth extend,
And asks if Mrs. A. "receives,"
If there are many out,
If baskets are abundant, and
What Mrs. B.'s about?
These questions put, she smiles and says
The weather's very fine,
And—will her caller please step out
And take a glass of wine?
She rises to conduct him forth,
But Thomas bids her stop.
"No, no," he says. "Of wine to-day
I cannot touch a drop!"
The hostess in amazement stares
Such words as these to hear,
But quickly brightens up and says:
"Well, come and have some beer!"
Weak Jeremiah Thomas Young
A moment hesitates,
Then, smiling, gets upon his feet,
And thus his case he states:
"I am a man who keeps his word,
Nor lets his conscience sting;
I vowed that I no wine would touch,
But—beer's another thing!"
Whereat he quaffed the lager down,
All in a merry mood,
And, having finished No. 1,
His calling he pursued.

III.

Call No. 2 was at the house
Of a goodly Alderman,
Whom Thomas had assisted when
He first for office ran.
"Come in, come in," the statesman said;
"You are the kind of gent
For whom I gladly set 'em up—
My staunch constituent.
There shall be no retrenchment here
While you are guest of mine;
I move that we proceed at once
To open up some wine!"
But Thomas only heaved a sigh,
And firmly shook his head.
"A solemn promise I have made
To touch no wine," he said.
"No wine!" the Alderman exclaimed.
"You've promised?—then I'd state
The resolution I'll amend,
And make it whiskey straight!"
"'Tis well," quoth Tom. "I would not break
For worlds my solemn vow,
But whiskey is a different thing
From wine, and so—here's how!"

IV.

At No. 3 they pressed him hard,
But still no wine he'd take.
'My promises," he proudly said,
"No power on earth can shake!"
The charming hostess smiled and said:
"You're right. 'Twould be a sin
For me to tempt you wine to take—
Pray have a little gin!"
He seized the lady by the hand:
"No wine to-day I'll sip,
But, as I am Tom Young, I'll take
Of good Old Tom a nip!"
Thus slowly into Satan's snares
Did Jeremiah slip.

V.

At Nos. 4 and 5 and 6,
At 7 and 8 and 9,
'Twas still the same—he never touched
A single drop of wine;
But at each house he entered in
He moistened his moustache,
Now with a steaming whiskey-hot,
Now with a brandy-smash.
And so the New-Year's Day it sped,
And darkness filled the sky,
And Thomas gazed up at the stars,
Which, like himself, were high.
Some forty calls or more he made
While ranging round the town,
Wherefore 'twas not surprising that
He suddenly sat down.
A lamp-post danced before his eyes—
He could not tell the cause;
Indeed, my hero at this stage
A doubting Thomas was.
He doubted much, he doubted long,
But what he doubted most
Was whether he was Thomas Young
Or yet the dancing post!
This knotty problem was at last
By a policeman solved,
Who, arm-in-arm with Thomas, towards
The station-house revolved.
In doing which he satisfied
My doubting hero's mind,
For, while he took J. Thomas up,
He left the post behind.
And willingly did Thomas go,
Without a growl or whine;
He only muttered now and then:
"I-hic-es-drunk-no wine!"

MORAL.

Next morning, when the Justice fat
Imposed the usual fine,
He gazed at Thomas Young's silk hat
(Which did no longer shine),
And merely said: "Henceforth, young man,
You'd better stick to wine!"

DRIFTING TO DOOM;
OR
A MAZY MARRIAGE.

WRITTEN FOR THE NEW YORK CLIPPER,
BY WM. EYSTER,
Author of "King Dick, A Tale of New Orleans and St. Louis," "Branded and Mad," "Wild Nat's Brigade," "Ianthe," "The Free Trapper's Pass," "Through War and Fire," "The Haunted Hunter," Etc.

ENTERED IN THE OFFICE OF THE LIBRARIAN OF CONGRESS, AT WASHINGTON, D. C., BY FRANK QUEEN, IN THE YEAR 1878.

CHAPTER XVI.
A STRANGE RECOGNITION—A FLIGHT FROM DANGER.

Charles Taylor revived slowly from the effects of the blow received from the hand of Dr. Williams. His head was hard enough, his ability to endure punishment by no means small; but the stroke was given in right good earnest, upon a vulnerable spot, by a man who was no tyro in the use of his fists. By-and-bye there came a humming and drumming in the ears of the prostrate man. Life was coming back, and with it some singular sensations. Suddenly the cloud of darkness rolled away, and he became aware of the fact that he was lying on the floor, his back to the doorway, and that someone was approaching who bore a lighted lamp. Although the footsteps pattered lightly upon the carpeted floor, and seemed to indicate that this person was neither heavy in build nor brave by nature, Taylor still remained motionless. His strength was gone, and he feared that the coming person would prove no friend.

The lamp shone brighter as the bearer stood in the doorway, bending almost over the prostrate form which lay in the hall. Then Taylor heard an exclamation of surprise and terror, which evidently issued from feminine lips, and on the instant he felt his strength renewed and his courage returned. Here was sympathy, and perhaps aid.

The young man turned over and staggered to his knees. Looking upward, the light for a moment blinded him, falling, as it did, directly in his eyes. He closed them for a moment whilst he collected his still scattered senses. Then, raising his hands with an involuntary gesture of supplication, he looked straight up at the woman before him.

She stood there, just one step from the doorway, the lamp upheld, her eyes beaming, her rich, red lips half parted, a look of inquiry on her face. She was a woman of nerve, since, the first impulse over, she uttered no cry, disclosed no terror. In the man before her she saw no enemy, though she might not know who he was, and she waited for him to speak as if possessed with the expectancy of a revelation.

"Pardon, lady," he began, and his knee was still bent, his face still upturned. "God be my witness, I had no intention ——"

He paused suddenly, and a great wave thrilled through him that on the instant drowned his words in a flood of fresh excitement. In the woman before him he recognized Annie Alden.

We have already intimated that Charles Taylor had a dream, and that the dream was called Annie. That there was the remotest possibility of her being in this house, however, Taylor had not suspected, since he had supposed that she was a resident of Boston, where he had seen her a few times, and once or twice had the privilege of speaking to her.

The change of tone first, followed by a sudden silence upon the part of the young man, had its effect upon this young woman. She looked at him more closely, and cast her eyes upwards as if in thought. When she turned those beautiful orbs again upon Taylor there was in them a gleam of recognition, and she extended her hand with a friendly gesture.

"I remember your face, sir, and I believe your name is Taylor, is it not? You once did me a great service—perhaps you may repeat the favor. Can you tell me what has happened?"

Taylor rose to his feet as she spoke, and stood in a respectful attitude. He was calmer now, and listened with a look more pleased than excited. She remembered him, she recognised him on the instant, he might be again of service to her! Well, he had risked his life once when he flung himself headlong after her under the iron-shod hoofs of a pair of plunging, maddened horses; he was ready to run the same risks, or greater ones, in her service.

"Taylor is my name. That and the remembrance of the little service to which you have alluded may cause you to suspend your judgment until you understand the cause of my appearance here."

"One moment—are you my friend or my foe?"

"Am I your friend?"

The young man tossed the question back; but not in the same shape in which it came to him. Am I your friend, as it come from his lips, meant volumes. The tone, the look, which accompanied the words, the very reiteration of the inquiry, were a combined declaration and reproach. At once Annie saw that the man before her was more than a friend; he was a slave.

"Ah, you are a friend. Then stand by me, for I need help."

Having said this, she beckoned with her finger, and turned to re-enter the room from which she had emerged. Amazed and almost doubting the evidence of his senses, Taylor followed. No wonder that he was alarmed, perplexed, amazed. His troubles with the Maguires, the astounding actions of a man in the position of Dr. Williams, and the crowning mystery, his meeting here with Annie Alden, were sufficient to bewilder his brain, still in a turmoil from the blow which had stricken him down.

When Taylor entered the room with hesitating steps he allowed the door to remain open. His guide passed on towards another door, in the rear of the apartment, which she opened. When she glanced back she saw that the young man was not following; that he had halted, and placed his hands over his eyes, and was apparently striving to collect his scattered thoughts.

"It is no dream," she said softly. "Close the door, lock it and follow me."

At sound of the voice Charles Taylor started, turned round, locked the door and followed silently.

Once within the second room, she spoke to him again:

"You say you are my friend, and I believe you. Your life and my liberty are in danger. I must leave this house without being seen, and I would gladly have your escort."

He broke out at this.

"Ah, it was for you, then, that I have been building a prison. Forgive me—I had thought it was for myself. You are right; we must fly, and that right quickly. There is some terrible mystery here of which I do not care to know the history. It is enough that you are the object of attack. But that other woman—she who fell into my arms—who was she?"

"For the present never mind. I believe that she has nothing to fear, whilst we are wasting time, lingering in danger. Have you recovered your strength and courage? If so, let us leave at once."

"Yes, yes. Attend one moment. I am at present a marked man among the miners upon the mountain-side. It was the knowledge that I was under this ban that no doubt emboldened the man who directed my labors to inveigle me into this house, and use force to compel me to work his will. Your danger lies here; my greatest danger lies without. I can guard you through the darkness, protect you from danger this night; but with the morrow I will have my own dangers to face, with which I would not willingly have you connected. Now for a means of exit."

"The window, of course. It would be unsafe and unwise to risk a passage through the halls; it might serve to call upon us an attention which might not be so easy to evade. If we go silently, my absence will probably not be noticed before morning."

"But the means? We cannot fly away."

"Oh, it is not twenty feet to the ground. A few strips of bed-clothing will afford us a ladder. I would sooner cast myself from the window to the ground than risk another hour's stay in this house this night; so you cannot suppose I would fear to trust myself by any likely avenue. We might take the bedcord; but it may suit better to leave it there, and time presses. Here, hasten and tear these."

As she spoke, the young woman was acting rapidly. She pulled from a press three or four stout linen sheets and cast them into the arms of Taylor, who at once acted upon her suggestion. With his pocket-knife he cut a couple of starting-places in each sheet, and then, with as many vigorous waves of his arms, tore them into strips. These the two deftly knotted into a rope, and with it in his hand Taylor approached the window.

This side of the house was in shadow. It would require an observer to be almost at the very wall to enable him to see the flight. The rope was made fast and swung out. Annie Alden clasped it with her hands, and slowly and steadily was lowered. When she had touched the ground Taylor followed.

When the two together were safe upon the ground they did not linger, but hastened away into the darkness.

CHAPTER XVII.—BIRDS OF THE NIGHT.

Through the dark shadows that covered the mountain-side a dozen men came silently from different points of the compass. They were all bound for the same spot, and all united in the same business. The trysting-place of these birds of the night was a spot chosen with some care, not only for privacy, but because of its convenience; and truly a better one could not have been selected. Easy of access, yet easily guarded, Black Rock, as it jutted out from the mountain, huge, bare, its top accessible only by a single narrow, precipitous path, was the very spot which midnight plotters who desired to converse in the open air would choose as their council-place.

One after another, singly or by twos, great, brawney men glided up to the base of Black Rock. Halting for a moment, each leaned over towards a dark niche, whose cavity was impenetrable by eyesight.

"It's foine noights we're havin'," came the challenge, and each responded: "An' it's a foine harvest we'll be afther havin'!"

The challenge and answering password being given, the newcomers continued upwards.

By a few hours after sundown a dozen men had gathered on the crowning plane of the vast, misshapen rock, the face of each unrecognizable by the others under the darkness and the semi-disguises that some had apparently adopted.

"Are yez all here?" at length inquired one who had been seated apart from the rest, and spoke with a rich Irish brogue.

"The number as was warrened is here, an' ivry mon hez the passworrud," responded the last comer, who had stationed himself at the spot where the ascending path touched the floor of the level surface.

"He w'ud be a bowld mon who come here widout bein' all roight; but I'll give yez all the grip an' take up the ither worrud to make sure."

So saying, the speaker left his post and approached the rest, who were now kneeling upon the rock in a semicircle, facing him. One hand after another was grasped as he bent his head down; and each man, with a steady grip, breathed in the waiting ear the password required. All but one. As the inspector approached this one, there seemed to him to be an unfamiliar look about the form crouching at his feet in the darkness, and he paused as he extended his hand, and eyed this figure somewhat dubiously. The hand was grasped and pressed in the peculiar but expected way, then a whispered word followed.

"Here is a mon who gives the wrong worrud, but he hes the grip. Kin anyone pass his worrud fur him, er is he a spy an' a traithor?"

As he spoke, the examiner, retaining the one hand in his grasp, made a sudden dart for the other, which he succeeded in clinching, then held both together in a vise-like grip. Had it been light enough, a fearful look of doubt and rage might have been seen on more than one face, there would have been a sparkle and glow from the quickly-drawn steel, and the stranger could have seen a bludgeon raised high in air above his head. The intruder, if such he was, took all this coolly. Threat and curse were alike thrown away upon him. He neither trembled nor cried out, though he knew full well, as would any other man in like predicament, that if he could not pass successfully the ordeal of examination his life was scarcely worth a farthing.

"Stranger, your name an' number?"

From one end of the semicircle a man addressed the unresisting captive, speaking in a low, strong voice.

"Don't be in a hurry wid him," interrupted another. "He came here wid me, an' he's all roight, I'm sure. He giv' me the grip, an' he's posted, fur we talked over the matters ov the Order till I knowed there was no mistake. Let the man spake fur himself. Yez all know that I'm no traithor."

"If anyone here thinks I am a spy or a traitor let him test me and know me," responded the suspected man. "The word I gave is the true word; but maybe I'm too fast or too high for you. Let whoever you will try me, and I will answer him word for word and give him my name; after that, if he is not satisfied, you can call me spy or what you will."

This challenge, delivered in a steady, even, unexcited tone, had a soothing effect upon the roused men. From the end of the still almost unbroken semicircle the person who had lately spoken advanced.

"Give me one of his hands," he said, "and let me whisper in his ear. I can tell in a minute whom we have to deal with."

The two hands met; then the stranger gave a password.

"Wait one minute; we must talk a little to ourselves. This man is all right. He's a past master of division, anyhow. Let go your hold."

The prior examiner, at this order, released the other hand, and the two withdrew a few paces to the outermost edge of the rock, where they remained in earnest conversation for a short time. What they said could not be distinguished; but after a while the two appeared to shake hands most heartily—not for form's sake, but from the dictates of a suddenly awakened friendship. They then came back, and one turned to his comrades:

"I find him all right, and he is higher up than most of you here. He gives me the word you have, though it is not the one he expected to find you using at a meeting like this. If any of you doubt him, examine him to suit yourselves."

A murmur of satisfaction ran around, and then one spoke:

"Sure, what you couldn't find out w'ud be no use fur us a thryin'. Let us git at the worruk. It's a long thramp I've borne, widout wastin' the time."

"Well, men, the business that brought us here together to-night is important, you know, and I suppose you have all thought it over some? We have just come off of one hard strike; the question is, shall we begin another. There have been men going round saying that this new way of doing the business is going to set everything endways, and knock wages into smithereens. Now, what shall we do about it?"

"If they're going to cut down our wages or spoil our work, I say strike 'em," answered one man, and half a dozen others muttered assent.

"I don't see that there is much danger of their doing either. I shouldn't be surprised even if it worked the other way. The more clear profit they make the better wages they can afford to pay. If they make fifty cents a ton by changing, they can afford to give us ten of 'em."

"Is the thing goin' to worruk that way? I heard a mon tellin' thet ef they drove out those in Fillydelphy they w'ud have us all by the more toight an' fast."

"The b'ys is talkin' it over, an' I'm thinkin' they don't loike it at all, at all."

"You mean someone has been talking it over to the boys. All the trouble in the mines comes from that sort of work. Just when work gets fairly started and there's a chance for everyone to do well, someone comes along and opens up the whole trouble again. It's not the miners that start these things, it's them as is living off of the labor of the miner, that never do a stroke of honest work themselves, and yet live fat and high."

"That's the throuble; but what are we going to do?"

"Shut down on it, stop it. We haven't anything to do with what they are doing in Philadelphia, and it's only going to be for the interest of a few men there if a strike is made here."

"These men you're talkin agin now helped us afore, though; an' it don't look roight to go back on 'em now, an' call 'em hard names."

"We did not need their help then, and they are the men that made our cause a black one. It's them that eggs on the men to fire and murder, and sets the world against us. We must get rid of them; if the law can't bring them to justice, we must do it ourselves."

"Oim thinkin' yer roight; but there's many of the men ez won't know what it manes. Maybe ye've talked this all over among yerselves ferninst the matin', an' our boys didn't know nothin' on't; ef so, oim agreeable to the majority. It's late, it is now, an' the Blackbird an' ithers bent on the sthrike. An' there's throuble down at the Red Ridge, oive been told."

"Let the Blackbirds come down, then, and someone go down and see the men at the Red Ridge, and give them warning. There's a big feeling up, I know; but we must fight it down. Them that I've talked to all agreed, and this meetin' was just to put it in the shape that it can't be rubbed out. Now, can anyone tell me where Doane went to?"

At this question there was silence for a time, no one seeming to be able to give an answer. At last one spoke up:

"Sure, an' it's a graveous question, that, fur his family. Little Mike is on the breaker agin, an' they're gettin' a little 'outdoor relafe;' but what wid the ould woman sick an' gravin', an' the childer cryin' fur bread, it's a moighty rough thing, so it is. If he was away somewhere, he would be writing to his family. I'm badly afeared that some of the boys kilt him and hid away the body. He must be found. It's a standin' disgrace the way he was druv off, and no mistake."

All this time the proceedings of this body of rude and unlettered men were conducted with a decorum worthy of the legislative halls of the State. There was little excitement, and everything was said in a conversational tone, without any attempted display of oratory.

Yet these men were really deliberating on most important questions, and the result of their meeting would have an all-important effect upon the interests of the coal-fields for months to come. They represented power, indeed, for to their heads was entrusted the direction of many hands, and, given a few hours for preparation, they could wield the enormous force of the working-classes of the district as they wished it. Now and then a hurly-burly and hullabaloo might ride the masses away from them for a time, but in the end the power was with them—and they knew it.

"I have my doubts on it," said the leading speaker, referring to the fate of Doane, "and would like to learn more of the matter. I shall set a couple men to trace him up and tell him, if he can be found, that he can come back in safety. The boys are ashamed of themselves that they did not stand by him. I know who it was that sent him the warning; and they shall be punished."

"More on us knows who it was that set up the job on Doane—it's the same that's been breedin' trouble at Red Ridge, Blackbird an' the rest, lately. Give 'em warnin' themselves, I say; an' if they don't go, drive 'em out, big er little, high er low."

"True fer you," said the spokesman. "He shall be warned that you are hinting at, and it shall be one that he can't be mistaken about. Some of the men are on that now, and maybe they will be here soon. He's a traitor, and has been using the Order to run his own purposes. We don't need to try him nor convict him; his guilty soul will tell him what it means, and he will slink away or fight. If he stays, it won't be the worse fer—us."

During all this time there was one silent but intelligent observer—the stranger. His position once assured, he sank quietly into the background. In a short time it seemed as though his very presence was forgotten; and perhaps it was. Only once did he seem at all interested—that was at the mention of the name Doane. At that he gave an almost imperceptible start, but he uttered no sound audible to the ears of the others, and the tide of talk rolled uninterruptedly on.

TO BE CONTINUED.

Novel Olio Performances.

There was a fight advertised to come off at the Alhambra Theatre on Sunday afternoon, between an Eastern fighting bull-dog named Turk and a forty-two pound wildcat, a vicious brute, for $100 a side—that is, the cat and dog were to fight for their lives, and men bet $100 a side on the result. The fight was to be followed by a grand olio on the stage. It was an immense bill, and it drew. In due time the cat was introduced upon the stage and was immediately followed by Turk; but at the first kiss of the dog the cat took to the audience, and the olio, instead of being performed by the troupe, was done by the spectators, tooth and toenail accompaniment. The first bound of the cat took it upon the piano of the orchestra. The pawer of the ivory left the swelling strain unfinished, and turned a back handspring over among the audience. The next leap of the "varmint" was at the contrabass, and both player and instrument went down instanter with broken heads. The cat lingered lovingly a moment among the strings, as if to test their quality, and then sprang out among the audience. Then began an olio in dead earnest, but not the one advertised, although the fight was over. It consisted of ground and lofty tumbling, leap-frog, and such like feats of dexterity, all having a single object—to amuse the audience by a glimpse of sunlight out of doors and under the free light of heaven once more. It was perfectly satisfactory as a whole; each player did his best. Time—shortest on record. Everything went off well, especially the audience. The cat was found a few moments later looking out of one of the boxes and waiting for an encore.—*Gold Hill (Nev.) News.*

THE TWO DROMIOS.

Our artist has depicted these twin-brothers in the costumes in which they were generally attired in theatrical representations in years gone by. Of late years the head-gear has been dispensed with, the actors impersonating the Dromios wearing wigs and hats alike, and making up their faces to closely resemble each other. When these characters, as well as the two Antipholuses, are well acted, "The Comedy of Errors" is most enjoyable, and the "errors" are most perplexing. First we see Antipholus of Syracuse and his Dromio, who have come to Ephesus, the former in search of a lost mother and brother. Antipholus sends Dromio with a sum of gold to his lodgings, and bids him tarry there. Behold, Dromio almost instantly reappears. Is it the Dromio who has just been sent away with the gold? He has the same outward appearance, gait and manners; but he bears a tale of his mistress waiting her husband's return to dinner—of a capon burnt and a pig overroasted. It is puzzling. Anon he comes again, and now denies the former tale of his mistress and the dinner. The wife and sister of Antipholus come and confirm the story of the dinner, and call Antipholus husband and brother; but he tells the jealous wife he knows her not, and Dromio asserts that he never saw her before. The lady persists, and they all go in to dinner. Antipholus of Ephesus and his Dromio now arrive; but the door of the house is locked, and Dromio, on the outside, begs Dromio on the inside to open it, but without avail. The Antipholus without the house gets furious, while Antipholus within tears himself from the anxious wife and sister. From this point the spectator is enabled to keep the characters distinct in his mind, and, if one fails to properly identify them upon all occasions, the perplexities which are constantly arising will be perhaps more keenly enjoyed, especially if the several actors who represent the two sets of twins are moderately successful in imitating one another.

THE OLD CORNET-PLAYER.

WRITTEN FOR THE NEW YORK CLIPPER,
BY CALEB DUNN.

"Bring me my cornet partner,
And I'll play you the same old tune
That I played for you one evening
In a long departed June.

"We've been many a year together,
Through weather both foul and fair,
Ever leaning upon each other
In seasons of joy or care;

"So bring me my cornet, partner,
With its spirit I would commune,
And I'll play for you in the firelight
That old, familiar tune."

She brought the instrument quickly,
And the old man's eye grew bright,
While his partner's face was beaming
With the beauty of love's delight.

He pushed from his wrinkled forehead
His locks that were white as snow,
And his air was grand and solemn,
Though his voice was soft and low.

Then the room was flooded with music,
All simple and plaintive and sweet,
While the firelight danced on the carpet
In a circle around their feet.

And it seemed to me as I listened,
As they sat there side by side,
That they were a perfect picture
Of true love glorified.

* * * * * * *

The keys from his fingers were parted,
The twain had sunk into rest,
And there by the hearth he slumbered,
With her head upon his breast.

THE OLD AND THE NEW:
A LIFE-TRAGEDY.

WRITTEN FOR THE NEW YORK CLIPPER,
BY MNEMOSYNE.

The wresting of the sceptre, crown and throne from the OLD by the NEW was a stern and bitter contest. Not easily did the one who had long been king surrender; not willingly did the gray-haired, wrinkled Old Year give place to the sunny-locked and blithe child that laughingly stretched out its little hands to grasp the insignia of power, and longed to revel in the right divine of sovereignty. It was not with mourning or sighs that the Old felt the life-blood chilling within his veins, his pulse growing more faint, and his heart less strong in its beatings. A brave warrior, he fought to the last gasp, and gathered around him his allies of cold, ice, wintry winds and sleeted tempest. And when at last his breath utterly failed, when his mighty spear was broken, his shield beaten down, his arm dropped powerless, his proud banner trailing in the dust, his helmet crushed, and the young chieftain stood over him triumphant, with one foot upon his throat and his colors gayly floating to the breeze, the throes of nature were as an earthquake, and the latest battle-cry was one of commingled scorn and defiance.

It was as the death of him who had trodden upon the necks of nations; at whom the world had stood in wondering awe; whom the world feared; whose spirit had sternly fought against dissolution, and from whose chilling lips, upon the lone, wave-washed rocks, even at the instant when soul and flesh were parting, rang out the characteristic words: *"Tete d'Armee!"*

Baffled, beaten down, dead, the Old Year sank into the mighty tomb of the Past. The snow wove for the departed monarch a pure, cold, spotless winding-sheet, and the fingers of the frost strewed the new-made mound with glittering wreaths, icy crosses, crowns and anchors—the mimic shadows of royalty, and the effigy of Hope.

The Old passed away, and the New came. His reign was ushered in by the artillery and trumpet-blasts of storm. The fingers of the wind touched the organ-keys of the tempest, and the notes were fearfully grand. From the north swept the fierce blasts, bringing with them the sheeted snow and the rattling sleet. The cold was never more intense, more penetrating. The poor man shuddered in his hovel, and the rich man shivered by the roaring sea-coal fire. The horse trembled in his stall, and the dog crawled to shelter and whined piteously in his chilly slumbers. Ostentatious charity talked loudly of what "must be done," and the true wept over its inability to do more, and prayed with sympathetic lips and heart that Heaven would wrap the destitute about with the mantle of His mercy and His love.

Despite cold and storm and darkness, the city was gay upon the last evening of the year. The "Temples of Amusement and of Fashion" were radiant with light and warmth and crowded with the happy-hearted. Festival and Ball were to be found upon every hand: and Beauty, clad in rainbow hues, tripped the hours away to the sweetest of music. Saloon and Hotel flashed, even through the heavily frosted windows, an enticing welcome, and within were joyously beating hearts. The recollection of the beauty of Saint Nicholas still lingered, and was made more golden by the brilliant anticipations of gifts on the morrow. Without, the poor stole along as shadows, bitterly repining over their lot, with the mockery of plenty before their eyes, with the happy laughter and blithe strains falling upon their ears as a funeral march, and more forcibly contrasting the sheen of satin, the rustle of silks, the flashing of diamonds, the flutter of soft laces, the tables loaded to groaning, the fires producing tropical warmth, with the scanty rags, the crust of bread, the already well-picked bone, the ghost of a flame, the pitiful shelter, the utter dearth of comfort, the want of hope, of rest, of peace, save in the grave.

Upon earth that night Comedy, with all its mirth-provoking surroundings, and Tragedy in its deepest pathos, were being played—two roles as widely separated as Southern Summer and Northern Winter. For both the stage was fairly set, and the *ensemble* striking. All were actors as well as audience. The "cast" included every one of man and woman kind, and the orchestra played, harmonious to the scenes, a merry waltz or a dirge! Within, it was a rattling and melodious chorus; without, the overture of discord; within, it was honeyed song and careless merriment; without, wails and groans and weeping; within, the bubbling-up of heart; without, the crushing-down of flesh and bone and muscle and soul; within, it was

"Sport, that wrinkled Care derides,
And Laughter, holding both its sides;"

and without, the scenes changed at the whisper of the Prompter, and the music at the baton of the Leader, to

"Famine is in thy cheeks,
Need and oppression stareth in thine eyes;
Upon thy back hangs ragged misery:
The world is not thy friend, nor the world's law."

With midnight the curtain was falling over the one, for the other it would never be rung down while earth remained; for, when the engagement of one set of actors was terminated by Death, others filled their places, and the dramas of "Poverty and Misery" and "Fashion and Wastefulness" were enacted—would be until the grand and majestic "Transformation Scene" which blotted earthly stage from existence amid the rolling worlds.

Midnight! Light and festivity gave way to darkness and silence in private house and public resort. Parlor and ballroom and saloon grew dim, and the hum of the human hives was stilled. The worshiper of the rosy-cheeked Bacchus reeled to his phantasmagoric dreams, and

"The lady lay down in her warm white lawn,
And dreamed of her painted pride;
While below, below, with a weary note,
The beggar sat tuning his hungry throat,
And the girl who her nightly needle plies
Looks out for the source of life—and dies!"

The entertainment at the theatres had been unusually long. From the many-tongued bells of church and cathedral the most solemn hour of the year—the final one—was chiming before they closed upon the sorrows of Ophelia, the passionate love of Juliet, the vindictive anger of "the Jew," the merriment of bluff Sir John, the antics of Pantaloon, the seductive and prospective millions of Colonel Sellers, before Melpomene and Thalia and Euterpe became simply a memory.

That night a fair, sweet singer had transported all who heard her above earth upon the waves of melody. The immense crowd had applauded to the echo, the stage been covered with exotics, and the daintily slippered foot could scarcely tread except upon flowers. And man willingly bowed in worship, and woman, lifted above jealousy, lavishly praised. Before the storm of applause she had bowed in confusion, sustained alone by the pride of art; but, when pressed about by would-be gallants, insulted modesty and pure womanhood caused her eyes to flash vividly as she turned away. Insane toadyism and fulsome compliments touched no answering chords in her heart.

Closely shawled and veiled, she would have passed incognito through the throng of waiting admirers at the door of her carriage, attended only by her old mother, the impassable barrier between her and the false and senseless scandal with which the world loves to smirch one of her sex and profession—if the brightness of the star can be dimmed by the foul vapors that may surround it, as if the beauty of Aphrodite could be stained by the smoke from the furnace of Vulcan.

But suddenly a light, mocking laugh fell upon her ears. It came from the lips of one as young, as beautiful, as herself, but whose rare loveliness was freely given to men's eager eyes. The singer paused, and as another and far different sound came she looked hurriedly and anxiously around. A woman, pale to ghastliness, hollow-eyed, with pinched, blue lips, ragged to extremity and trembling from cold and want, was crouched at the foot of the street-lamp, holding out one thin hand for sweet charity, holding with the other a starving, dying child to her shrunken breast.

"Come on," said Beauty to her gallant, with another reckless laugh. "The city is full of such" (and she well counterfeited a blush)—"such—impostors. To give to them only encourages begging. Come, supper is waiting."

Yes, filled to overflowing with such, but not impostors; for misery and starvation and pain and sorrow wear no masks, and no falsehood falls from their lips when they speak of deeper and more thrilling tragedy than ever was pictured upon the boards—of playing parts in which no single line of mirth was ever written, of lines that are but hourly deaths, of existence that cannot truly be called life, of suffering that beggars the term.

"Come, our carriage waits," and the heartless butterfly of fashion turned away with the proud, unfeeling laugh still curling her red lips, and revealing the mock pearls within.

Not so she who had won her crown from meekness and purity and love of her race, as well as from Fame. The eyes that had rested upon the miserable objects shivering, fainting, dying upon the icy pavements, were instantly flooded with tears, and the heart beneath the silken bodice beat far more fitfully than when the theatre rang with her name. But without giving a clue to her identity she sprang forward, raised the head of the woman, and whispered words of hope and consolation. A moaning gasp was all she received in reply, and, tearing off her thick cloak and shawl, she wrapped them about the dying waifs of the great city, and motioned to the coachman to assist her. He hesitated, and his eyes sought those of his mistress in remonstrance.

"Lift them carefully and drive home quickly," was the command.

"Home?" he dared to question.

"Yes. Would you leave them here?"

"But the hospital—the station-house?"

"Is not for them to-night. I have the means to provide for them, and, God be thanked, the heart."

Her veil had become disarranged, and many curious observers saw the sweet face tortured with pity, and the sweet eyes brimming with such tears as an angel might have wept. But it was only for an instant; in another she was being whirled away, and men stood wondering at an action they could not understand—at a charity they were too gross to even have done.

Upon the bed of the singer, covered with the richest and softest, in a room furnished with rare works of art, in light subdued with rosy-tinted glasses, in warmth as of Summer, with a face such as one sometimes sees in dreams, but rarely in waking hours, bending anxiously over her, the poor, broken-hearted, starving mother returned to consciousness. For a moment her eyes stared wildly around, and then, shading them with her little better than skeleton fingers, she faintly questioned:

"Is this heaven?"

It was a natural question, and no wonder she should ask it. Her last recollections were of the icy sidewalk, the cutting wind of the street, the begging in vain for a crust, the inhumanity of man; and lo! the scene had changed, and all around appeared clad in weft gold and glory and beauty, and the one face she looked upon had in it the intelligence and loveliness of an immortal. Though but the luxury of earth it was, to her it might well indeed seem "another and a better land," for upon that home altar was burning

"The incense of the heart,
Whose fragrance smells to heaven."

The wine held to the lips, the warm nourishment given, the kind words breathed, soon restored a shadow of strength, and something of recollection returned. The almost fleshless arms were folded and strained, and then a cry of horror burst forth:

"My child! O God! my child!"

Who should tell her it was dead? Who add another pang to that crushed heart? The beautiful singer shrank from it. But there was no need of words. The mother read the fearful answer in the pitying face and the hot drops coursing the soft cheek.

"Dead? God be thanked!"

The singer started in amazement that one could be thankful for death, and for a brief time there was silence.

"Dead? God be thanked! But my baby, my poor, innocent baby, I would see once more—once more hold it in my arms, once more press it to my heart."

"Wait until to-morrow," was pleaded in broken accents.

"To-morrow? Yes, one shall come, but it will be eternal. My baby, my poor baby!"

The hardest heart and the strongest nerves could not have resisted the appeal. The dead child was brought and given to her. She wildly hugged and kissed it again and again, then almost coldly put it from her, and, drawing a miniature from her bosom, gave it to her benefactress and said:

"I know you, lady, though you do not know me. You mingle with the gay and happy, and may some day see him."

The eyes that rested upon the miniature closed as in intense pain, and the firmly closed mouth and set teeth could scarcely keep back the accents of agony that welled up from the soul. The counterfeit presentment *was of the one she loved*—to whom she stood pledged in marriage! With a mighty effort she kept her feelings under control, and passed the night comforting and caring for the once beautiful and pure woman, and steeling her heart against the days stretching away before. Her role in one of the most bitter tragedies of life for a woman had come to her through charity, and there would be no change as long as she trod mortal stage—none until Death rang the curtain down to rise again on one as glorious as eternal!

As the hours had waxed towards noon she sat waiting the coming of one for whom she had sent; he entered; she quietly ignored his warm addresses, led him into an adjoining room, pointed to an open coffin, in which were the cold forms of mother and child, handed him the miniature, took from her finger a diamond ring, forced it into his hand, and, softly retreating, left him face to face with the twin-deaths that would haunt his soul as the most terrible of nightmares. * * * *

The Old had passed from the world, and the New been born. So was it with her whose song bewitched the city. Love, as of the old, she would never know again; her heart had budded as the aloe, the blossom been blasted, and nevermore would it bloom. The world wondered. She was sought, but never won. Her secret was her own, and faithfully kept. The world called her cold and heartless, but angels knew of her devotion and charity, and, glad to welcome her among the bright sisterhood, will weave for the one who so meekly bore the cross of the Old the most radiant crown of the New.

The world wondered and found fault. Ah! how very little they know of the inner life of those who tread the stage for their amusement—how little of their liberal but unostentatious charity; and how well might they be answered in the words of the Hunchback's Julia:

"Happy! Very, very happy!
You see I weep. I am so happy. Tears
Are signs, you know, of naught but happiness."

May you have as kind friends and true hearts standing by your side when the Old of earth fades away as a dream, and your soul is trembling upon the verge of the New!

A KENTUCKY genius has invented a road-scraper which will do the work of a dozen men. This will reduce the number of tramps necessary to the welfare of the country to about one-twelfth of the present number.

THERE was a period of over a thousand years in the history of the world when doors had no keyholes, and a citizen could be seen feeling all over the door without exciting the least suspicion against his social standing.

A LETTER written from Paris to an English magazine in 1790 speaks of two hundred kinds of bonnets—a fact which inspires a modern woman with an irresistible desire to exclaim: "So now."

THE MATINEE FIEND.

WRITTEN FOR THE NEW YORK CLIPPER.

Who first invented the matinee?
Let him be crucified, now—to-day,
In the full glare of the broad daylight
He loves to endow with the functions of night.
Some way to torture him, make him pay
For his meddling mischief, turning astray
Old usage, which never was meant to essay
Eight exhibitions per week of a play.

Woe to the day
That the matinee
Took from the actor his right to say
His time was his own, in a modest way.
He was free to come, or go, or stay,
But the matinee
Came to betray
Old customs; and now, to his utter dismay,
He is no better off than a mule in a dray.

And what's the excuse
Of this utter abuse
Of privilege? Unto whose door shall we lay
The rank innovation
That makes our vocation,
Like "dullard Jack's troubles," all work and no play?
Cautiously first it began the essay—
At our liberties worked its insidious way.
Was there no power to hold it at bay
Ere it was planted in firmness, to say
It was fixed, our duty to bow and obey?

So darken the windows and turn up the lights,
And filch from the week just a couple more nights,
For those who are idle its ills to allay
With a very loose rendering of a good play.
Besides, there's an opening for the display
Of dress in a very conspicuous way;
For flirting with those who're inclined to be gay;
For "mashing," 'tis here the great creature exists,
Here makes "appointments" and keepeth his trysts;
And, if—for *ourselves* we have nothing to say—
We should urge *such* a plea, in a diffident way,
We'd be told, but no longer to our dismay,
To mind our own matters, nor seek to allay
A nuisance, so long as it happens to pay?

And so, in revenge, let us have a display
Of him who gave birth to the first matinee!
Let us torture the fiend in a merciless way.
How? Something terrible only can pay
For what he has wrought for so many a day.
Hanging were mild, and e'en crucifixion
Were nothing compared to his great dereliction.
Something more terrible! What shall it be?
Something whose terrors may lead him to see
His errors, and possibly lead to repentance
In view of the horrors attending his sentence.
It's cruel, I know, and fiendish to do it,
But, he is so callous, perhaps he'll live through it—
Escort him in fetters to some country town—
To its opera-house, and there chain him down
To the very front seat, to endure as he may
One endless, undying, prolonged matinee;
With rural dramatic experts to display
Their genius in that most delectable play
(The school of so many just like 'em to-day)
In six acts, and of scenes an unnumbered array,
Where construction and unity both are astray;
With a sickening jumble of snivel and cant;
A pious old darky, and dismal old aunt,
With its niggers and drivers, its deacons and cutes,
Its supers, its human and quadruped brutes;
And there let him grin, and enjoy as he may
A double-distilled "Uncle Tom" matinee.

A NOMAD.

THE TOMMY TURNER CLUB.

WRITTEN FOR THE NEW YORK CLIPPER,
BY BARRY CROTON.

I.

In giving a brief but comprehensive history of the origin, growth, achievements and decline of the Tommy Turner Club, it will be necessary first to introduce to the reader Mr. Tommy Turner himself.

Why that gentleman should always have been called Tommy was an unanswerable conundrum; but nobody ever spoke of him as Tom, while Thomas would have been simply preposterous. Mr. Turner was old enough to have some gray hairs, and young enough to like milk—with a little nutmeg on top. He was the jolliest fellow in the world. That was admitted even by his landlady. His career had been a checkered one, unburdened by checks. It was hinted that he had been designed for the ministry; but if that were the case, he must have cut out a new pattern for himself at a very early age. At forty, Tommy had been a little of everything, except possibly a rogue. He had set type, taught school, edited a paper, written plays, lectured, acted as a dramatic critic, and traveled as the agent for half a dozen shows. He carried weight with him wherever he went—a trifle over two hundred pounds. Finally, his exhaustless goodnature and his surprising popularity, added to the persistency with which he spent his days at Max Meyer's saloon, led to the formation of the Tommy Turner Club.

The idea originated, I think, in the active brain of the Doctor. And that leads me to explain that the Tommy Turner Club was a very exclusive organization. It contained only five members, including its jolly patron. There was, to be sure, an honorary list which vaguely included everybody—that is, everybody who displayed a willingness to pay the initiation fee, which was modestly fixed at a schooner of beer around; but these honorary members were to be counted in the sum total as negative quantities. They paid no dues—and for that matter, nobody connected with the Tommy Turner Club paid any dues. There would have been the deuce to pay had any such article appeared in the "constitution."

Of the five active members next to Tommy himself, the most active was the Doctor. It must not be assumed that the Doctor was a member of the medical profession. Far from it. He got his title through courtesy, and he was usually called "Doc," which is curt, ye see. He also got his living through courtesy, having retired from active business, which always tired him. Some evil-minded people said that the Doctor was "docked" from his last position because he claimed that his religious convictions did not permit him to labor between Monday and Saturday. I do not credit this story, however, because it is doubtful whether the Doctor had any last position. He was, at all events, without a position at the time of the organization of the Tommy Turner Club. He was a capital fellow, loved beer and poetry, and had very taking ways with him. He once took my tobacco-box, and has not yet returned it. But I forgave him when I reflected how much "solace" it would afford him—half an ounce.

The poet was also one of the most active members. He was addicted to verses and hot rum, and loved Byron and Frankfort sausages. His hair showed him to be a genius, and so did his shirt-front. He rhymed with remarkable skill, and was especially good at obituary pieces. Whenever a distinguished person died the poet commemorated his virtues in verse, and it was for this reason that he rejoiced over the untimely death of an illustrious man. Taking a purely business-like view of the matter, he saw in the sad occurrence an easy way of making five dollars. That was the sum for an ordinary death. When the occurrence was unusually sad, it was worth ten dollars. The poet was not vain of his productions. Neither were his friends.

The actor was still a fourth active member of the club. Like the rest, he was poor but honest, and correspondingly eccentric. He came of good stock, and he kept good company. He was once a member of a stock company, and rich, so he claimed, but he and his stocks parted company long ago. The actor knew all professional people on and off the stage. He could play anything—Hamlet, Richard III, Toodles, or draw-poker. He had a large circle of friends, and even a larger circle of creditors.

The last member of the club was the referee. He was thus referred to because of his profound knowledge of all matters pertaining to the sporting world. He might be called a sort of animated CLIPPER ALMANAC. Stored away in the hidden recesses of his powerful mind were all the data and facts which the rest of us forget as soon as we read. He could tell you to the fraction of a second the fastest time ever made on any turf, and there was not a question relating to baseball, yachting, rowing, racing or the prize-ring but that he could answer readily and accurately. He was the treasurer of the club. The poet was wont to observe:

"Our treasurer is always ready to honor us with a receipt; but his duties in this direction cannot be said to be onerous."

As has already been stated, the Doctor was primarily responsible for the club's existence. He and Tommy were sitting one day in Max Meyer's famous little saloon, when the conversation drifted from a philosophical discussion of beer to social organizations.

"I approve of them," said the Doctor emphatically.

"So do I," remarked Tommy.

"Let us organize a club of our own."

"How the deuce can we?"

"It is not a question of deuce at all. Our club shall be higher than that. It will be the whole pack."

"Excepting, of course, the knaves," interposed Tommy.

"Of course," rejoined the Doctor. "There will be you and myself. Then there is the poet—he will join. So will the actor. So will the referee. Five members will be enough to begin with, and ——"

"Doubtless enough to end with!" observed Tommy.

"We will meet here," continued the Doctor, "if Max is agreeable."

"It will surely be the maximum of pleasure to him ——"

"Don't!" exclaimed the Doctor reprovingly. "Pray, don't!"

The very next evening—the subject meantime having been broached to the select few—Tommy, the Doctor, the poet, the actor and the referee gathered about one of the beer-stained tables in the underground saloon.

The Doctor stated the object of the meeting, and asked for a general expression of views. The poet said that he considered the idea of organizing a club an excellent one, but he would modestly suggest that the dues be made light. The actor thereupon moved that there be no dues, and this motion was unanimously carried. The referee suggested that five hundred honorary members be chosen at once, and that the initiation fee of these members be fixed at ten dollars. The referee at the same time announced his willingness to assume the duties of treasurer of the club. Tommy Turner moved to amend by making the initiation fee a round of beer, which amendment was accepted.

"It appears meet," said the Doctor, "that we should meet here. And I would suggest, as a small tribute to the virtues of one whom we all esteem—whose intrinsic worth in no way depends upon his worldly possessions, but whose many noble qualities are familiar to us all—I would suggest, I say, that in honor of one to whom honor is due this association be called the Tommy Turner Club."

This proposition met with cordial favor. Every member of the club except Tommy shouted "Hear! hear!" Tommy himself thought it incumbent upon him to shout simply "Beer!"

And thus the Tommy Turner Club came into being.

II.

It is to be regretted that the club held but one meeting, yet that one was a memorable occasion. By a stroke of rare good luck, Tommy had met an old California friend who really regarded it as an honor to be permitted to lend Mr. Turner five dollars. On the very same day the poet had disposed of some obituary verses, receiving therefor a V; so that the capital of the club amounted to ten dollars, to say nothing of its credit. And in fact nothing could be said of its credit.

When the members had taken their seats and the glasses had been filled, Tommy, who was at once the president, vice-president, secretary and executive committee, called the meeting to order.

"Gentlemen," he said, "it occurs to me that, in order to make the maiden meeting of this club worthy of its illustrious members, everybody should contribute something to the general fund of amusement. Don't look frightened, Mr. Referee. It is not intended that these contributions shall be of a financial nature. I am pleased to say that the club is abundantly supplied with money"—Tommy raised his voice as he uttered these words, so that they might not be lost upon Max Meyer—"and none of you need make yourselves uneasy on that score. But the contributions I would suggest are of an intellectual kind. For example: While we are enjoying this capital beer, and smoking as many cigars as you may desire, each of us will in turn do something to entertain the club. The Doctor I will assign to a lecture on temperance. The actor shall give us some reflections upon the stage. The referee might enlighten us with respect to sporting matters, while we shall expect the poet to contribute an extemporaneous poem. For myself, as chairman of the meeting, I may be excused from doing anything more than preserving order and seeing that the glasses are kept filled."

Tommy's proposition was received with general favor. After the fourth round of beer, the Doctor was called upon for the first contribution.

"Our worthy president," he began, "has suggested temperance as the subject of my brief remarks. I will expand the theme so as to embrace the bearing of alcoholic stimulants upon literary labor. For myself, I am a firm believer in temperance"—here the Doctor drained his glass at a swallow—"but, remember, if you please, that temperance is not total abstinence. The no-liquor theory has been fairly tested in this country, and it must be admitted, I think, that it has proved a failure. In France everybody drinks wine, and yet France is comparatively free from drunkenness. In Germany everybody drinks beer, and yet the Germans are rarely given to intoxication. Here in the United States nobody is expected to drink anything, and the result is that we drink everything. I believe that lager-beer or some light native wine can be made to do more for the cause of true temperance than all the lectures that were ever delivered. But, remember, I do not advocate the use of any stimulating beverage. In recalling the Bohemia of old, I am impressed with the fact that many of its brightest lights were quenched, so to speak, in beer. And I cannot shut my eyes to the glaring truth that drink has been the curse of hundreds of gifted men. In the abstract, it is a fine thing to be a Bohemian. It is seemingly a jolly, reckless, rollicking sort of life; but I think that some of us have found that Bohemia has its thorns as well as roses. Now, beer is inseparably associated with the Bohemian, and the burden of my discourse is that all Bohemians should be temperate. Everybody should be temperate. Temperance is a great thing, and—and so is beer."

This very satisfactory termination to the Doctor's lecture met with the club's unanimous approval, and the glasses were replenished and emptied a number of times before the referee was called upon.

"Gentlemen," said he, "I have only a very brief contribution to make. This race, it strikes me, will be more interesting if I am not entered. Still I will take the opportunity to say that in my judgment sporting matters were never in so flourishing a condition as they are to-day. And if you were to ask me the reason for this I should say that it lies in the higher education of the men who enter into these sports. By that I don't mean that a man must be college-bred to be an athlete, but it has become the fashion to educate the muscle as well as the brain. Among all classes of sporting men you will find to-day some at least who are intelligent, thoughtful and gentlemanly. This shows that the standard has been raised, and I repeat that I look upon this as a most hopeful sign, while I modestly lay claim myself to a small share of the credit."

"The referee never did lay claim to much credit," interposed Tommy.

"I declare that a foul joke," rejoined the referee. "My credit has always been considerable, though my creditors perhaps are more."

"Do you know," broke in the poet, "that I can tell a creditor the moment I get my eyes on him? I know him by his beak—to say nothing of his bill!"

"And you're constantly on the lookout for such beakons, no doubt," remarked the actor.

"And immediately take wing when you see one," suggested the referee.

"So that you may escape his parenthetical claws," chimed in the Doctor.

"Really, gentlemen, this grows a trifle bird-ensome," said Tommy. "Let us proceed to the business before us, and after that we will hear what the actor has to say."

The business referred to was the consumption of several more glasses of beer. Then the actor was declared to have the floor.

"The few remarks that I have to make," he began, "concerns the exalted profession of which I am but an humble follower. You have all heard at different times a good deal about the enemies of the stage. For myself, these people never cause me any vexation; but Heaven preserve me from that other class of bigots—the overofficious and self-labeled friends of the stage. They are the persons whose indiscriminate praise is more to be dreaded than a dozen Talmages. If we believe what they tell us, we must admit that actors are immaculate and the stage is the one source from which all culture, learning and civilization have sprung."

"But, really," interrupted the poet, "you ought to stand up for your own profession."

"So I do," rejoined the actor. "There is no man who honors his profession more sincerely than do I, and none is willing to stand up for it more staunchly. But I am neither an idiot nor a hypocrite, and I am able to look at things as they really exist. These friends of the stage, who do us more harm, as I said before, than all our enemies combined, are perpetually flinging Shakespeare and Æschylus at the heads of an unoffending world. They are forever talking about the theatre as an 'educator of the masses,' a 'mighty instrument of civilization,' and more bosh of the same sort. Now, any sane man knows, if he knows anything at all about the matter, that the modern theatre is not intended either to educate or to civilize. Its chief aim is to amuse. We have a few historical plays, to be sure: but if a man were to rely upon the stage for his knowledge of history, he would certainly have a very confused idea of the world's record. A painter may find instruction in studying the works of the masters, and in the same way an artist may draw something more than amusement from the stage; but I hazard the assertion that ninety-nine people out of a hundred attend the theatres here in New York for the sake of amusement."

"And the one-hundredth goes to collect an advertising bill," remarked Tommy.

Without heeding this interruption, the actor, continued:

"I do not wish to be misunderstood in this matter. I believe that the stage has done infinitely more good than harm in the world; and I believe, further, that in affording wholesome amusement to the public it fulfills as noble a mission as though it undertook to teach morals and manners. We have it on authority which is beyond question that there is a time for all things, with the specification that there is a time to laugh. The modern theatre, in a majority of instances, affords that time, and they who improve it are the better for it. But when I hear one of that class to which I have alluded talking about the mighty influence of the theatre in elevating mankind, or gushing over the immortality of Shakespeare, I feel strongly tempted to sit down on him, so to speak!"

The actor here sat down himself, and over the next half dozen glasses his remarks afforded a suggestive theme for conversation.

The night, by this time, was far advanced. Every member of the Tommy Turner Club was in a highly convivial state. It would, perhaps, be unsafe to record the precise number of glasses which had been emptied; but Mr. Meyer afterwards informed his friends that he was obliged to send out for four extra kegs to supply the club.

"Now, then," exclaimed Tommy, "we will hear from the poet. I see that he has been scribbling something which I assume to be a ——"

"You have driven the theme out of my head," explained the poet. "However, I will give you these few stanzas, which I have written upon the back of this unreceipted bill, and which, if not elaborate, are at least appropriate. Here they are:

THE ABODE OF GENIUS.

Within this darksome basement here,
Where earthly spirits find a tomb,
I drain my mug of German beer,
While troops of idle fancies loom
Before me in the deepening gloom.

And can it be, in such a spot,
That intellect and Sweitzer cheese,
And beer and thought and whiskey hot
Are found in lavish quantities?
Can genius thrive in scenes like these?

Can inspiration, then, be drawn,
As lager is, from out these casks?
Can sausages make brain and brawn,
To fit a man for nobler tasks—
Can beer give Mind the drink it asks?

And will another Byron rise
From this low basement's beery floor—
Another Goldsmith light the skies,
Another Sheridan or Moore
Surprise us by his wit and lore?

And is there nothing that we need ——"

"Yes," interrupted Tommy, "we need some beer. I would therefore suggest that the poet be excused from reading any more of his verses ——"

"Which," interposed the actor, "are like the members of the club—dry!"

III.

The Tommy Turner Club never held a second meeting. Perhaps this was owing to the unfortunate breaking-up of the first gathering—for at two o'clock the Doctor was asleep under the table, the referee was sitting with his hat over his eyes oblivious to time—even 2:13¼—the actor had made a bed of three chairs, the poet had lain down his lyre to lie on a layer of sawdust, while Tommy Turner sat alone, with an empty beer glass in either hand, vacantly staring at the wooden mustard spoon with which he had been vainly endeavoring to light his cigar. Perhaps, I say, it was because of these reasons that the Tommy Turner Club never held a second meeting. And then again, perhaps, it was because the ten dollars failed to square accounts with Max Meyer, who was forced to put on the slate two dollars and ten cents against each member of the illustrious organization. Certain it is that neither Tommy nor his friends were seen at Mr. Meyer's for some months after the memorable meeting. And meantime the club, along with the slate, had been broken.

Etiquette for the Dinner Table.

It is the height of rudeness to offer money to the guest who passes you the salt. Negotiate directly with the salt-"seller," or not at all.

Never stare at what is revealed on the removal of a dish-cover as though it was a dish-covery!

If *sauce* be your forte, remember that no meal is more appropriate than dinner for *sauce*-(and-fork) remarks.

Funny men should never make jokes at the fair provided by their hosts unless it be at the poultry. Neither the master nor the mistress of the house is likely to object to their fowls being made "game" of.

Note well that a second helping to soup is considered an act of soup-ererogation.

Never pass a *hors d'œuvre* without a sign of recognition. Bear in mind that a nod is as good as a wink to a blind *hors d'œuvre*.

Never partake of more than two "removes," since "three removes," you must remember, are as bad as a fire.

THE young man had been giving his views about every-thing to every-body for an unendurable half-hour, when the old man said, with finice courtesy: "I beg your pardon, sir, but if you begin teaching every-body at eighteen, when do you intend to begin learning any-thing?"

CLIPPER VARIETIES.

Comprising Negro Minstrelsy---Sentimental Ballads---Comic Songs---Theatrical Jokes ---Circus Reminiscences---Old Playbills---Banjo Eccentricities, Etc.

WRITTEN AND COLLATED FOR THE NEW YORK CLIPPER.

"IN THE ENTRY."

The management of THE CLIPPER VARIETIES never does things by halves. In this one instance, however, it does something by quarters. It introduces to its patrons four graceful equestriennes, each one of whom is a bright, particular queen of the arena. We see the managers of Emma Lake, and go them three better—four Emma Lakes in all. Hence the quarters. A glance will serve to show you with what ease these fair riders sit in the saddle. The critic has yet to be found with heart base enough to deride their riding. It would be simply ride-iculous to do so. As queens they rein without a rival. They take everything by storm—as four queens are very apt to do. We take no particular credit to ourselves for presenting these four fair creatures under one canvas, for that is only a bit of enterprise which our patrons have a right to expect; but we would most respectfully call attention to the fact that it requires something more than enterprise to carry about two pairs of queens, and to convince each one of them that she is the particular feature of the show that people come to see! That takes rare wisdom to accomplish.

OLD TENNESSEE.

INSCRIBED TO CHARLES WHITE, BY J. H. CARROLL.

Oh, why was I tempted to roam
From de place whar I fust saw de light?
Dat dear little hut dat I oft call my home,
Whar de darkies would gadder at night.
I sigh for de ole times again,
When my heart was as light as could be,
Whar I saw happy days beneath de sun's rays
On de banks ob de old Tennessee.
Chorus.
Old Tennessee,
Place that was dear unto me—
Oh, why did I roam far away from my home,
On de banks ob de old Tennessee?
I cannot forget de old time
When de darkies, all merry and bright,
Would gadder at dusk upon de barn flo',
And dey'd sing and dey'd dance wid delight;
Den togedder, wid pine knot in hand,
Dey'd hunt in de cottonwood-tree
De possum and coon by de light ob de moon,
On de banks ob de old Tennessee.
Chorus.—Old Tennessee, etc.
Dis darky am now gitting old,
No more will he hoe in de corn,
Nor play de banjo, for soon he must go
To de place whar he nebber will mourn;
But I wish, 'fore dis darky would die,
One spot on dis earth for to see—
'Tis dat dear little hut dat stood on de banks
Oh my own, my lubbed Tennessee.
Chorus.—Old Tennessee,
Place dat was dear unto me—
Oh, why did I roam far away from my home,
On de banks ob de old Tennessee?

San Jose, Cal.

THE END OF MR. MACBETH.

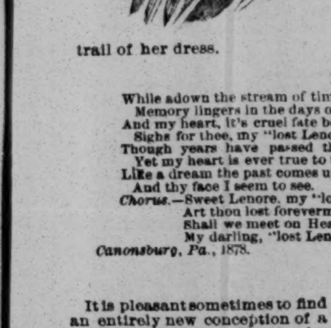
The career of the late lamented Mr. Macbeth is full of sorrowful interest. He was a Scotch gentleman who was desirous of becoming a king. Having no faith in primaries, and doubting his ability to capture the nomination, he conceived the bold idea of putting the incumbent of the office —one Mr. Duncan—out of the way. He mentioned this fact to his wife, and Mrs. M. at once entered into the scheme with spirit—Scotch spirit, hot. At the last moment, Mr. Macbeth's courage failed him, and he told his wife plainly that they had better not undertake the racket. Mrs. M. thereupon informed her husband that he was n. g.—or words to that effect. Mac finally braced up, and said that Mrs. M.'s taunts had settled him—that he would lay Mr. Duncan out, or "bust." It would appear that just before the deed was committed Mr. Macbeth was suffering from the effects of too copious potations—in plain English, he had the jim-jams. This is evidenced by the fact of his talking about a dagger which he saw before him, when there was no dagger in sight; and further, by his professing to detect blood-spots on the blade when the blade was bloodless. However, he stabbed Mr. Duncan, got to be king, and might have had a comfortable time of it but for his inability to sleep and a ward-politician by the name of Macduff. This Macduff finally exposed Mr. Macbeth, and then picked a quarrel with him. It is solacing to Mr. M.'s friends to know that he was game to the last, although Macduff came out victor. The end of Mr. Macbeth is graphically shown in the accompanying scene.

I'D LIKE TO SEE DE DEAR OLE HOME AFORE I DIE.

BY J. D. NEPPERD.

I've been trabblin' night an' day to dat land so far away,
Whar de yellow corn an' sugar-cane do grow;
Oh, how happy I would be if de ole home I could see,
And listen to de music ob de old banjo.
'Twas dar dat I was born, an' did work from early morn
Till de stars began to gadder in de sky;
Oh, what great consolation for to reach de ole plantation,
An' see de ole home once afore I die.
Chorus.
I'll keep trabblin' on (*Sym.*)—yes, keep trabblin' on (*Sym.*),
An' I hopes for to git dar by-and-bye;
Oh, what great consolation to reach de ole plantation,
An' see de ole home once afore I die.
Dem was happy days for me, afore dey set me free,
An' I left my home and friends far behind;
Dar was good ole Aunty Chloe, an' de missus an' Massa Joe,
Who to dis ole darky were foreber kind.
Dar was all de gals an' boys, full ob fun an' noise,
Dat used to gadder round de ole man's door;
Dey'd play de ole banjo, an' shake de heel an' toe,
An' I 'spec's dey's all gwine to dat happy shore.
Chorus.—I'll keep trabblin', etc.
Still I'll totter right along, dough my limbs aint very strong,
An' my hair am turning white like de snow;
For I want once more to see my ole home in Tennessee,
Dat spot I left so many years ago;
Oft in my dreams I hear de voices of those so dear,
An' dey tell me dat de happy day am nigh;
Den I journey on de road, nebber weary wid my load.
For I want to see de ole home 'fore I die.
Chorus.—I'll keep trabblin' on (*Sym.*)—yes, keep trabblin' on (*Sym.*)
An' I hopes for to git dar by-and-bye;
Oh, what great consolation to reach de ole plantation,
An' see de ole home once afore I die.

A RESPECTED CHARACTER.



Time never touches the old woman [a respectful, because technical term, that last] of the stage. She is now precisely what she was a hundred years ago, and precisely what she will undoubtedly be a hundred years hence. Gaze upon her benignant countenance as here presented, and acknowledge that you find in her an old acquaintance. Whether she figures as a mother or a grandmother; whether she hides the Irish patriot when the British red-coats march into her humble home, or protects the innocent orphan who is pursued by the black-whiskered villain; whether she is cast as a nurse who carries in her ample bosom the secret of the heroine's birth and divulges it in time to make a climax for the last act; or whether she dies off at an early stage of the drama, leaving her fortune where it will do the most good—in whatever guise she appears, she is always at heart the same, and by no means difficult to recognize. On the whole, we like the old woman of the stage better than some of the young ones. She is not so apt to roll her eyes when in distress, and it is possible for her to make an exit without concentrating her whole mind upon the trail of her dress.

MY "LOST LENORE."

While adown the stream of time I'm sailing
Memory lingers in the days of yore;
And my heart, it's cruel fate bewailing,
Sighs for thee, my "lost Lenore."
Though years have passed their weary seasons
Yet my heart is ever true to thee; [o'er me,
Like a dream the past comes up before me,
And thy face I seem to see.
Chorus.—Sweet Lenore, my "lost Lenore,"
Art thou lost forevermore?
Shall we meet on Heaven's bright shore,
My darling, "lost Lenore?"
Still in fancy art thou ever near me,
As in happy days which are no more;
In my sleep thy presence comes to cheer me,
Dreaming of my "lost Lenore."
When from earth I go to dwell in Heaven,
May thy lovely spirit greet me there,
From each other to be parted never
In that land so bright and fair.
Chorus.—Sweet Lenore, my "lost Lenore,"
Art thou lost forevermore?
Shall we meet on Heaven's bright shore?
My darling, lost Lenore.

Canonsburg, Pa., 1878. GEO. T. EVANS.

THE NEW LEAR.

It is pleasant sometimes to find an entirely new conception of a familiar character. That is why we introduce to you these artists. They appear in a scene from "King Lear"—the fourth scene of the first act, where the Fool teaches Lear a speech. This is how the speech runs—you may have forgotten it:

Have more than thou showest,
Speak less than thou knowest,
Lend less than thou owest,
Ride more than thou goest,
Learn more than thou throwest,
Set less than thou trowest;
Leave thy drink and—much more—
And keep in a door.
And thou shalt have more
Than two tens to a score.

It is not to the sound, worldly wisdom of this speech that we would particularly call your attention, but to the manner in which it is delivered. There never has been another such Fool as this on the stage. He is more than Shakespearian—he is classic, Italian, original, all in one. Hence it is refreshing to meet with him. But if the jester is a wonder in his way, the artist who plays Lear is much more to be admired. Here is originality of conception which is simply startling. Instead of the tragic, deep-voiced, mad King whom we have known in stage tradition, we find a pleasant, mild-mannered, peaceful old gentleman, who, when he tells the winds to blow and crack their cheeks, refrains from blowing himself or cracking his own cheeks; and who listens to the words of the Fool with as simple and sincere an interest as if he had been invited up to have a schooner of beer. It may be asserted that this is not in keeping with the character which Shakespeare intended to draw; but let it be answered that Shakespeare's intentions are not so familiar to the sages of the present generation as those sages would have us believe. Atjleast this new Lear possesses the virtue of novelty, and we may announce that the versatile actor is now studying Hamlet, Othello and Richard III, all of which he will produce in his own peculiar style. Hamlet will lighten his famous soliloquy by a jig, Othello will introduce a juggling act before he smothers Desdemona, and Richard III will do a hurdle act on the horse for which he offers his kingdom. All these pieces will be so arranged as to play in short or long time, to suit the needs of variety halls.

THE DUKE'S ULSTER.

DEDICATED TO HARRY G. RICHMOND, BY S. D. H.

Now is the Winter of our discontent
Made still more gloomy
By this ulster from New York,
And all the circulars stating
They had lowered the prices of their house
In this grief-stricken bosom are forever buried.
Now are our brows covered with wicked frowns,
Our bruised arms feel quite sore,
Our great alarm at the tailor's cheating
In a dreadful fit from a delightful measure.
With grim-visaged satisfaction we see
Where he's tried to smooth the wrinkles in the front,
But now it looks like a piece of barbarous tweed,
Used in capings for a lady's chambermaid;
While I am almost freezing on account of this gaylste.
But I will not stand such sportive tricks,
Nor wear a coat unfit to court an amorous country lass.
The goods, too, have a gaudy stamp,
And want pressing out, for now they look quite limp;
Even the coat-tails lack a fair proportion.
Cheated in texture by a dissembling tailor,
Misshaped, unfinished, sent home behind the time, scarce half made up.
And that so limp and unfashionable
That the children cry as I pass by them:
"Look at his ulster! it's a hand-me-down!"
Why, I this week have had no peace,
Unless to pass away the time
O'er a decanter filled with wine.
Therefore, since I cannot get another
For the entertainments during the holidays,
I am determined to send this back to the villain

WHAT AMUSED THE QUAKERS IN 1850.

Wash. Victoria of Philadelphia, Pa., sends us advertisements cut from a local journal, and we we give space to copies of two. The Walnut-street Theatre was then under the management of E. A. Marshall, who is now living in retirement in that city; D. McMillan died in Little Rock, Ark., in April, 1860; Thomas A'Becket is living in Philadelphia, and occasionally emerges from retirement; Miss Fanny Wallack died in Edinburgh, Scotland, Oct. 12, 1856; William Wheatley died in this city Nov. 3, 1876; Edmon S. Conner, who had just succeeded the late W. E. Burton as the manager of the Arch-street Theatre, is in retirement in this city—he reappeared on the stage and gave a recitation in the Academy of Music, here, Nov. 21 last, on the occasion of the Elks' benefit; James Seymour, the beneficiary, died here Sept. 22, 1864; Charles Burke died here Nov. 10, 1854; F. S. Chanfrau is still before the public as a star, and now playing in San Francisco, Cal.

WALNUT-STREET THEATRE.
Doors open at 7; commence 7½ o'clock. Dress-circle and Parquet, 50c.; Second and Third Circles, 25c.
THIS EVENING, Aug. 31, a new and original play called RETRIBUTION.
Sir Baldwin Briarly, Mr. McMillan; Sir Robert Raby, Mr. A'Becket; Alice Raby, Miss F. Wallack.
After which Dancing.
To conclude with the farce of THE ELTON BOY.
Capt. Popham........................Mr. Wheatley

CONNER'S THEATRE, Arch street, above Sixth.
Doors open at 7½; commence at 7¾ o'clock.
BENEFIT OF MR. SEYMOUR.
THIS EVENING, Aug. 31, the great drama of THE GOLDEN FARMER.
Jemmy Twitcher........................Mr. Burke
Between the pieces Singing and Dancing.
The musical drama of MOSE IN CALIFORNIA.
Mose........................Mr. Chanfrau
To conclude with THE PEOPLE'S LAWYER.

FORGET ME NOT.

WRITTEN FOR THE NEW YORK CLIPPER, AND DEDICATED "TO ONE I LOVE,"
BY ANNIE HINDLE.

Forget me not! oh, think how true
My steadfast heart hath beat for you;
And, parted many days or few,
Forget me not!

Let not the tongue of scandal find
A spot in thy pure, constant mind
To plant a thought of me unkind—
Forget me not!

Though many to thy beauty bow,
Though rank and wealth might thee endow,
Remember, love, our plighted vow—
Forget me not!

When, the long hours of daylight flown,
Thou kneelest in thy room alone,
In thy last prayer—before the Throne—
Forget me not!

Or when the morning's gentle ray
Smiles on your pillow, and the play
Of your dream-fancies melt away—
Forget me not!

Through good and evil, storm or shine,
Whatever changeful fate be thine,
Remember still that thou art mine—
Forget me not!

By all the past of vanished bliss,
By Love's sweet dawning, and by this,
Our last fond, lingering, tearful kiss—
Forget me not!

San Francisco, Cal., Dec. 16, 1878.

FIRST NIGHT OF A NEW PLAY.

WRITTEN FOR THE NEW YORK CLIPPER,
BY CHARLES WARWICK.

"A View of the Ocean by Moonlight." Such was the tempting head-line on the poster of a new piece produced a few years ago at a theatre not a thousand miles from the other side of Fulton Ferry. In making out a synopsis of scenery I have always noticed that the moon can be made a very telling and attractive feature. For instance, "A Dell by Moonlight," if the action of the piece will possibly admit of it, is far more mysterious and suggestive than a dell as seen by common and ordinary daylight. What would any of your spectacular pieces be without your stage-moon? Nothing. Where would Rip Van Winkle be without his calciumized orb of night? I answer—nowhere. Admitting Mr. Jefferson's great ability, where would he be without his moon? And again I answer—nowhere. But I have observed that theatrical moons, as a general thing, are not fair moons. "They do not shine for all," but affect a marked partiality for the stars—a fact which can be accounted for only on the score of a fellow-feeling among the celestial bodies.

Does your hero or your heroine have a "die" or any other interesting little event at the end of a scene or act, your moon, which all through the play had been under a cloud away up in the flies, suddenly breaks forth, but invariably in such a way as to light up the face of the star alone, while all the other characters on the stage are thrown completely into the shade. Again, should your hero or your heroine so far recover as to get up and take a walk, your true theatrical moon will be sure to follow them round until their exit, and then be suddenly eclipsed, leaving the stage, scenery and actors

"In solemn darkness hung"

until the footlights are turned up to their relief.

In most of the prompt-books you will find marginal warnings or indicators, as thus: ☞ "Ready moon." These notes are intended to call the attention of the prompter to the fact that the moon will be required to break forth suddenly at a certain cue, which will be found on the following page, as thus: "'Tis he! Ha! ha!" (Moon.) Or, in like manner, a cue for a broadsword combat: "Surrender, villain! Never! Have at ye, tyrant!" (Moon.)

I have generally observed that the moon has a decided partiality for the hero of the fight. Perhaps it is right that it should be so, but I have never rightly understood why the theatrical moons should be so accommodating. But they are so, nevertheless—common sense and the rules of astronomy to the contrary notwithstanding.

But I find I am rambling; so, if you please, we will return to our moonlight on the ocean. In my capacity of stage-manager I had sole direction in the getting-up of the new piece. In one act was introduced a ballroom scene. The scene was open at the back, commanding an extensive view of the Atlantic, and it was from this fact that I conceived the grand and luminous idea of moonlight on the ocean.

"Magnificent effect, sir," said I to my delighted manager. "Just imagine a harvest-moon—to be sure, the action of the play is supposed to take place earlier in the season; but, no matter, we'll call it a harvest-moon. Harvest-moons always look well on the bills—so cheap too—cost a mere trifle, so Brace, the stage-carpenter, assures me, and, I am certain, will add materially to the success of the piece."

Now, Brace was a good fellow enough, and not a bad stage-carpenter, by any means; but as a moonist, if I may be allowed the term, I must candidly aver that Brace was not a success. Brace was a British artisan, and, according to his own assertion, had seen much service at the "Vic" and the "Wells"—the first having abbreviated reference to the London Victoria Theatre, and the other to the time-honored Sadler's Wells.

"Why, as to your moon, ther's nothing heasier," Brace assured me, getting down on his knees on the stage, with a piece of chalk between his thumb and forefinger. "Now, 'ere's your ballroom, and 'ere's your harch at the back. Now, 'ere's your open balustrade. Very well. Now, 'ere's your hocean, sir, and there's your 'orizon,' said Brace, finishing a rough diagram, and looking up at me in a manner that reminded me of George Francis Train or the Lightning Calculator. "Very well; right in front of your 'orizon you have another 'orizon—see? Very well, you slaps your moon between your two 'orizons, you hangs him on your wire, and there you har."

The thing looked feasible enough, and such was my confidence in Brace's trans-Atlantic experience that I dismissed the matter from my mind until the final rehearsal of the piece. On that occasion, when we came to the moon scene, Brace told me that the moon was not quite ready, on account of some alterations it was undergoing at the tinsmith's across the street. When the rehearsal was over, I began to feel a little nervous and anxious about my moon, but Brace calmed me with the assurance that it would be all right at night. It is said that coming events cast their shadows before, and somehow or other all that afternoon I could not dismiss that moon from my mind. I could not take my usual nap from thinking of my moon. As stage-manager I was responsible for that moon. The star of the evening looked to me for my harvest-moon. I began to lose confidence in Brace. Brace was not up to the mark at rehearsal, and I began to entertain a well-grounded fear that all would not be right at night, as Brace had promised. I could not eat my dinner on account of that moon, and in a feverish condition I made my way earlier than usual to the theatre, where I found Brace, to use his own expression, completely worn out.

"The rest of the piece was 'nuthink' compared with the trouble he had with that moon. The blarsted smith hadn't made the thing according to order," etc.

As I entered I found Brace and his assistant holding an inquest on what appeared to be a deep tin wash-basin. But, unlike that article of domestic utility, the proper position of this ingenious contrivance was on its side. At the back there was a little sliding-door like the opening to a bird-cage, and about the same size. On this door was soldered a candle-holder, or sconce, to sustain the means of illumination which was to render effulgent the waters of the Atlantic. I could see at a glance that the thing was a miserable failure, and that Brace, with all his Cockney boast about the "Vic" and the "Vells" was a pretender and a muff—a fellow not good enough for a flyman at the old Victoria, but one who evidently entertained the idea that "anythink would do, you know, in this 'ere blarsted country."

"How the devil is that thing going to work?" I somewhat testily demanded of Brace.

"Nuthink easier," replied the British artisan. "You take your bit of candle, and you lights it, and you sticks it in 'ere," said Brace, pointing to the sconce with his thumb. "Wery well; then I takes my bit of blue calico, see? and ties it over the rim with a string. Then I jest sling 'em on my wire, see? and there I am."

No outsider can appreciate the anxiety of a stage-manager on the first night of a new piece. In regard to my company I had not the slightest care, for the piece had been rehearsed "perfect to the letter;" the scenery was elegant, the music all that could be desired, and everything right but that unfortunate moon.

To make matters worse, I could not help observing that Brace and his assistant had been sustaining exhausted nature on something stronger than ginger-pop. But I find I must be brief, as my feelings in regard to that moon, even now, after years have elapsed, are fast getting the better of a generally sweet and amiable temper, and my ink grows gally as I think of it.

All went well enough during the first act, the piece thus far making a decided hit. But between the first and second acts I had to keep the curtain down till the audience were out of all patience, while Brace, who by this time was as beery as a boiled owl, was fumbling and fiddling away at the "blarsted thing" till patience ceased to be a virtue. The audience began to hiss; the fiddlers, having exhausted their choicest selections in order to gain time, began to swear; the star began to fret and fume, several times indignantly protesting that he wished Brace, myself and that infernal moon at the bottom of the Atlantic, before his new piece should be ruined by a muff calling himself a carpenter, but who, in his opinion, was not capable of shingling a country smoke-house.

As the act commenced with a front scene, I at last rang up the curtain, despite Brace's plea for a little more time.

"Only a quarter of an hour or so, and things would be all right."

But Brace had got to the end of his string, and, after resigning the manuscript to the prompter, I left Brace up to his waistband in the ocean, and in sheer desperation I went round in front of the theatre, took a back seat, and resigned my reputation as a moonist to Brace and to the pitying gods.

I cannot well describe my feelings as the front scene drew off, displaying the distant ocean. The scene was kept as dark as possible at the back, to conceal the vertical wire on which my harvest-moon was about to emerge from her watery bed on the line of the distant horizon.

To those who have seen the moonlit ocean I need not say that a very beautiful effect may be observed by the perspective ripples on the water. Now, Brace had undertaken to counterfeit this effect by cutting many lateral slits in the canvas horizon, placing a row of lights behind, and, with a moving canvas at the back, proposed to produce a rippling and magnificent effect, which, at the "Vic.," as Brace assured me, was pronounced "far naturaler and stunener than any moon I ever see, or any other man."

As the all-important moment drew near, a sharp-eyed little girl on the seat in front of me suddenly exclaimed:

"O ma! what's that?" and pointed to a dim, mysterious object moving above the surface of the waves.

"It looks something like a steamer coming," replied the mother; "but I can't see any smoke."

But I knew better. It was the top of Brace's hat, getting his moon ready behind the horizon. For presently he turned on his row of gaslights, which threw his face, hat and all, in shadowy profile against the sky, and at the same moment the ripples began to work on the water before the moon made its appearance above the surface.

"Oh ma! what's that?" again queried the little girl.

"Hush, dear!" the mother replied, for at that moment the moon began to show her disk above the horizon; but, by a singular oversight on the part of Brace, she rose a mile or two out of the direct line of the perspective ripples—a natural phenomenon, I will venture to say, never before witnessed on any stage. To add, as it were, to the strange effect, my moon began to ascend with a succession of gentle jerks, and to assume a pendulous motion, which gave the actors the appearance of being on the deck of a ship in a mild gale of wind. At first the audience did not know what to make of it; then they began to titter, the moon began to wink at them, and after a few spasmodic efforts to fulfill its destiny it went out altogether —and so did I, with the yells of a heartless and derisive public ringing in my ears. I dared not go back on the stage that night, for fear of committing personal violence on Brace; and so, in no very amiable state of mind, I made my way home, and, immediately retiring to bed, I tossed and tumbled about restlessly till morning.

As soon as I knew the place would be open I made my way by the back streets to the theatre, and found Brace fast asleep on the stage-carpet. At first I felt like killing him as he slept; but, choking down my indignation, I awoke him and called him to a stern account about the mortifying failure of the previous night.

"It was all the fault of that blarsted tinsmith," he protested. "The d—d donkey didn't make any oles for the hair to pass through—and 'ow the devil was a lighted moon a-going to burn without any hair?"

"But the infernal thing kept swinging about like the pendulum of a town-clock," I indignantly suggested.

"Fact is," replied Brace, "it 'adn't ballast enough. It was hunfortunate, I know, but it's no use a-crying over spilt milk. So don't say nothing more about it, an' if I don't give you a stunner moon to-night my name is not Brace, that's all."

And Brace kept his word; for on that night, in consequence of contact with the tallow-candle, the moon arose with a mappy, greasy-looking surface, and, in order to give her steadiness, Brace had put in by way of ballast a couple of pounds of tenpenny-nails, which, being reflected on the surface by the candle at the back, gave it the appearance of a large illuminated biscuit, with a huge mouthful bitten out of the lower quarter. The ballast not being placed in the centre, the moon arose with an irregular, wabbly motion, and, the wires becoming fouled, it presently turned over on its back and took fire.

Brace's assistant, in his frantic efforts to set things to rights by violently jerking the wires from the flies above the stage, lost his balance and came down all of a heap, carrying moon and all with him in his sudden descent, and was in a moment

"In the deep bosom of the ocean buried."

And so ended a grand scenic effect that, under more favorable circumstances, might have added materially to the success of the piece, but so turned out as to be a source of keen mortification and chagrin.

Actors are generally fearful guys—they enjoy such astronomical mishaps with a keen gusto; and even now, when several years have elapsed since the events I have been describing, I seldom meet with any of our old company without coming in for a blast about my harvest-moon.

FISTIANA.

Doings in the Prize Ring During 1878.

Allen, Tom, beat C. Davis, £200 and championship, 5r., 18m. 25s.—London, Eng., April 4.
Ashmead, G., and W. Cook, £30 cup and championship of Midland Counties, 7r.—England, June 4.
Boylan, Jack, bt. J. Keogh, 56r., 54m. 45½s.; both principals sentenced to two months' imprisonment—near Dublin, Ireland, Jan. 28.
Baker, Louis, the alleged murderer of William Poole, died in Paris, France, about Aug. 10.
Brady, Hugh, beat Jack White, purse, 13r.—near Newport, Ky., Sept. 22.
Baker, Marcellus, beat Geo. Brennan, purse, 3r., 15m—Boston, Mass., Dec. 7.
Christian, Hermann, beat "Puggy" Springer, $100, 6r., 1h. 35m.—Ft. McKavett, Texas, May 4.
Chambers, C., beat Patsy Allen, £20, gloves, 11r.—London, Eng., May 13.
Carney, Ambrose, fighting artilleryman, drowned near Batiscan, Can., May 23.
Clark, John H., released from confinement at Trenton, N. J., June 24.
Carstairs, Jack, died in Adelaide, Australia, in May.
Chambers, Arthur, sailed for Europe Aug. 4; returned Oct. 20.
Cash, John, and James O'Brien, "gate," gloves, 5r., nearly 45min., police interfered—New York, Aug. 12.
Court for the Consideration of Crown Cases Reserved, in England, decided that glove contests according to the Queensbury rules, as arranged for endurance, are prize-fights—November.
Collyer, Sam, released from confinement at Trenton, N. J., Dec 9, having been pardoned.
Driscoll, T., beat Jim Casey, $125, 25r., 1h. 36m.—Troy, N. Y., March 18.
Dougherty, D., and D. Hickey, $200, gloves, 15r., draw—Philadelphia, March 22.
Docherty, Patrick, beat John McKinnon, £10, 21r.—near Glasgow, Scotland.
Donovan, Mike, beat W. C. McClellan, $500, gloves, 7r.—room, New York, May 18.
Duckworth, R., beat Hopkins, £50, gloves, 6r., 21m. 30s., foul—Manchester, Eng., Aug. 21.
Dougherty, J., and F. Fowl, blackened gloves, 17r., cry of police, draw—Phila., June 20.
Dwyer, John J., and Patrick Ryan matched to fight for $2,000 and the championship of America—New York, April 25. Match fell through owing to failure to agree upon a final stakeholder.
Elliott, Jimmy, released from confinement in Phila., May 23.
—— and John J. Dwyer matched for the championship—New York.
Edwards, Wm., sailed for Europe Aug 4; returned Oct. 20.
Fellowes, Harry, beat Frank Schonfield, purse, gloves, 5r., foul—Cincinnati, O., April 29.
Fowler, Joe, and T. Hawkins, £50 and feather-weight championship, gloves, 31r., 2h. 4m. the first day, and 51r., 3h. 23m. the second day; darkness stopped fighting last day, draw—London, July 29 and Aug. 12.
Frende, Lewis, and Henry Dryden, $25, three rounds, police interfered—Phila., about Oct. 30.
Fenning, Harry, beat Dan McCarthy, £20 cup, gloves, 24r., 1h. 34m. 18s.—London, Eng., Nov. 25.
Green, Reuben, and Jim Whittaker, £10, 16r., 63m., draw—Birmingham, Eng., Jan. 2.
Gallagher, J., and Neil O'Brien, $75, 18r., 47m., draw—Brooklyn, Jan. 14.
Gould, Wm. J., fatally stabbed by George Weyman, New York, Jan. 1. Weyman convicted of manslaughter in the second degree, May 8.
Grady, Thos., beat Wm. Hines, 10r.—Bordentown, N. J., Feb. 6.
Goss, Prof., beat Richard Moore, $50, 30m., room—Gloucester, Mass., March.
Glennan, Jack, beat Young Tom Allen, 30r.—Near Greenwich, Ct., March 20.
Gallagher, Jack, beat Tom Cummiskey, $200, 3r.—New Jersey, June 2.
Green, Bennie, beat Billy Seelye, purse, gloves, 21r., both men arrested and subsequently released on bail—Boston, Mass., June 10.
Goodwin, Richard (Spring Dick), released from confinement at Trenton, N. J., having been pardoned Dec. 9.
Grecian beat Rodge, purse, 42r., 1h. 29m., police interfered, draw—at Keighley, Eng., Dec. 2.
Harrington, D., beat George Rooke, gloves, £100 cup, 6r., 22m.—London, March 12.
Hurley, C. F., beat Steve Regnier, $500, 18r.—near Chester, Pa., April 5.
Hogan, Thos., died, London, April 7.
Hill, Gus., beat Steve Austin, $150, gloves, 31r., 2h. 2m.—Long Island, June 21.
Heisler, Chas., beat D. Rothenberger, purse, 15m.—near Reading, Pa., July 26.
Hicken, Harry, and Jim Murray were to have fought with gloves, for $500, but the police interfered—Phila., Aug. 12.
Henry, Thos., beat J. Dodd, £25 cup, gloves, 6r., 22m—near Bury, Eng., Oct. 21.
Judge, Owen, beat Mike Roche, purse, 32r., 54m.—San Francisco, Cal., Aug. 12.
Keating, John, broke his arm in a glove match with H. Fellowes—Cincinnati, O., May 13.
Kelly, John, beat B. Trainor, purse 6r., foul, ring broken in—near Philadelphia, May 21.
King, Jack, beat John Reilly, $200, 16r., 1h. 3m. 20s. Reilly injured his arm—New York, June 29.
Kelly, Jimmy, and Pete Lawler met to fight with gloves for a purse in New York, Sept. 30, but the police prevented it. They met at a joint benefit Oct. 17, when Lawler, who was not then prepared for fighting, stopped after four rounds.
Long, Tommy, son of Prof. John Long, drowned—Ft. Lee, N. J., June 16.
McClellan, W. C., beat P. McDermott, $500, gloves, 17r., 28m.—New York, Feb. 18.
—— beat Mike Donovan, $400, gloves, 16r., foul—New York, April 6.
—— beaten by M. Donovan.
McQueenig, J., beat Pat Dougherty, $100, 17r.—Nashua, N. Y., Dec. 25, 1877.
McDaid, Jas., beat E. Lafferty, $50, gloves, 9r.—Phila., Jan. 15.
Moore, Jack, beat Geo. Tyson (McLaughlin), purse, gloves, 10r., 1h. 15m.—Brooklyn, L. I., Feb. 25.
McCarthy, D., beat H. Fleming, £20 cup, gloves, 31r., 2h. 2m. 2¼s.—London, Feb. 11.
Maynard, Harry, and Patsy Hogan, purse, gloves, 7r., police interfered, draw—San Francisco, Cal., April 12.
—— beat Barney Farley, $500 and "gate," gloves, 8r., 24m., room—San Francisco, Cal., May 10.
—— beat Patsy Hogan, "gate," gloves, 7r., contest stopped by referee—San Francisco, July 27.
Morrissey, John, died, Saratoga, N. Y., May 1. Buried in St. Peter's Cemetery, Troy, May 4.
Minett, J., and G. Martin, gloves, 20r., 1h. 18m., draw—London, April 20.
Murray, Dick, beat H. Fellowes, $50 and "gate," gloves, 39r., 2h. 40m.—near Newport, Ky., June 17.
—— beat H. Fellowes, purse and "gate," gloves, 73r., 1h. 55m.—Cincinnati, O., Aug. 19.
Moore, Johnny, and Pete Lawler, purse, gloves, 15r., 53min., draw—New York, June 24.
McCann, John, died—Boston, Mass., July 30, aged 31.
Miller, Wm., beat Joe Goss, blackened gloves; score, 22 hits to 19—Baltimore, Md., Dec. 19.
McLean, Wm., and Fred Smith, blackened gloves, draw—Philadelphia, Dec. 20.
O'Donnell, Tom, and Mike Chickney, $50, gloves, 37r., 1h. 46m.—St. Louis, Mo.
Orton, John, and Wm. Burrows, purse, gloves; police arrested both men, their seconds and others—Leicester, Eng., Oct. 4.
Raphael, Moe, beat Young Dutchey, £25 cup, 1m. 30s., foul—London, Dec. 13, 1877.
Ryan, Wm., beat Brown, $50, gloves, 3r., room—Montreal, Can., Feb. 8.
Ryan, Paddy (of Troy), assaulted, stabbed and badly hurt—Brooklyn, N. Y., June 22.
Robinson, W., beat T. Stockley, £20, gloves, 16r., 1h. 3m. 35s.—London, Eng., Sept. 18.
Ryan, Pat (of Phila.), fatally shot by Police-officer Selby—Philadelphia, Nov. 5.
Scott, Thomas, beat Isaac Oliver, purse, 51r., 1h. 30m.—Near Knightsville, Ind., May 12.
Timorey, Ted, and Tom King, purse, gloves, 12r., 33m., draw—Boston, Mass., April 2.
Trevallion, E., beat Ed. James, gloves, foul—London, April 23.
Talley, T., beat W. Driscoll, £25 purse, 14r., 46m. 30s.—near London, Eng., in July.
Ward, Jack, beat A. Spree, £10 cup, gloves, 13r., 40m.—Chatham, Eng., Dec. 18, 1877.
Walker, John, Jr., beat Pat Duffy, £10 cup, 2r., 6m. 47s.—London, March 4.
Webb, Robt., died—London, Eng., April 17.
Welsh, Jimmy, died—London, June 2, aged 57.

A STONE FORMED IN THE JAW OF A HORSE.

We take the following account of a singular occurrence from *The* (Virginia City, Nev.) *Territorial Enterprise* of Dec. 12: For a long time a lump has been observable in the side of the jaw of a horse belonging to Superintendent Obiston of the Gould & Curry and Best & Belcher mines. The lump lay in near the jawbone, and could be moved about under the skin. It seemed very hard, and no liniment had power to soften or to drive it away. Yesterday a veterinary surgeon made an incision, and, to his astonishment and that of all present, brought to light a hard and smooth stone, about two inches long and one inch in diameter. The stone was of a yellowish-white color, and apparently as hard as marble. In order to make sure as to the nature of the stone, Mr. Osbiston took it to the jewelry store of M. M. Frederick, and had it sawed in two lengthwise. When the stone was thus cut in two there was seen in its centre what had once undoubtedly been a grain of barley, half of which was visible in each piece of the stone, the grain looking as though petrified. Around this nucleus the stone had formed in regular layers or growths, the rings of which were distinctly to be traced. The material of which the stone was formed appeared to be the same as is found in the incrustations on the tubes of boilers. It is thought that the grain of barley pierced the skin of the horse's mouth and imbedded itself in the flesh; that the saliva from the mouth of the animal then flowed in on the barley and deposited upon it limey matter such as sometimes forms upon the teeth of men and animals. A small concretion having thus been formed, it grew to be a nodule of the size mentioned, the channel by which the grain of barley entered having no doubt remained open all the time, thus allowing of an inflow of the salivary matter from which the stone was deposited. None of our veterinary surgeons or horsemen have ever before seen or heard of a case of the kind. The stone is as hard as marble, and the annular markings are very distinct.

BILLIARDS.

SEXTON AND SLOSSON FOR $1,000.

Sexton Again Victorious—A Score of 600 to 468—A Need for Plain Rules in the Future.

The largest gathering ever attracted by a match at the three-ball game was that which witnessed the contest at Tammany Hall on the night of Dec. 27. That house has probably held no concourse equally as large since the four-ball games between Deery and Daly and Daly and Cyrille Dion. The gallery was a mass of people, while downstairs there was not a vacant seat after half-past eight, except in the "boxes" recently erected on the Union-square side of the hall. There were unoccupied seats in that quarter only because from there the table could not be seen unless by standing up, and a hundred or more persons preferred to do their standing-up where they could move about when the notion struck them. The ladies' platform, on the north side of the hall, was also filled up, mainly because there were more males upon it than usual, every feminine present having seemingly escorted from two to three masculines to the hall, instead of being escorted by one. It is not difficult to account for the large attendance. Reduced prices had much to do with it. So had the New York Elevated Railroad, in offering a means of easy transit home after the game, at a speed just twice that of the horse-car, but which most people delude themselves into fancying is a great deal faster. Finally, many persons either forgot or had never known that Sexton had always defeated Slosson in regular matches—never by fewer points (118 in 600) than when they first met, and at times by such heavy scores as 600 to 338 and 1,800 to 976. They knew or remembered nothing but that Schaefer had last Summer been picked out in Chicago to play Sexton for a large stake, and that a few weeks ago, in Chicago, Slosson had beaten Schaefer most signally. It was this remembrance that caused so profound an interest in this match to be manifested by young people, and hence the hundreds of new faces, upstairs as well as down. There was substantially no betting on the abstract result of the game, and this accounts for the absence of elder and familiar faces. The few wagers that were made as to the result were mainly such exceptional ones as even money that Sexton would win by 200, and two to one that he would win by 150.

As to the stake-money, Sexton had the whole of his. When Slosson was telegraphed to in Chicago to challenge Sexton, he was notified that this city would furnish $250 of his stake, if he or Chicago would furnish the other half; and possibly Slosson had the whole of the Chicago $250. The medal that Sexton has held since May 31, 1877, was also at stake, through a concession made by Sexton to procure this match. There was no championship in question, and victory on Slosson's part, while it would have given him the medal as a part of the main stakes, would not have conferred upon him the title of champion. As explained some weeks ago, those who desired to at all hazards wrest from Sexton this medal, which has been the cause of so much annoyance to him, while it has never annoyed any other of its several holders, got in their challenge at the eleventh hour. Sexton's term as champion expired on Nov. 30, and it was on the night of that day that he was challenged by telegraph. The rules had then ceased to operate, the conditions upon which the medal had been originally tendered as a trophy had then all been fulfilled, the donor of the medal had no longer the shadow of a claim upon it, and the stakeholder became *functus officio* after business-hours on that date. Had the challenge been issued at such a time as permitted Sexton the usual period of grace as to covering Slosson's forfeit, which period had to be within the eighteen months' probation, there might then have arisen the question: Could Sexton be required to *play* after the eighteen months had expired? Sporting usage might have had some influence in determining such a question. But sporting usage could not require Sexton to cover Slosson's challenge on or after Nov. 30, and there is no law of the now defunct championship that could have forced Sexton to do it. This medal championship having ceased to exist on Nov. 30, all discussion as to it in the abstract is now futile. But a principle is involved that affects championships to come. Suppose it is desired to wrest some new medal from its holder. If a player, challenging on the last day, can make the holder play months afterwards, why should the holder ever come into possession of the medal? If there can be one valid challenge on the last day, there can be two or three. If A challenges the holder on Nov. 30, B can on that day challenge the winner of that coming match, and C on that day can also challenge the winner of the match in which B is to play. Instead of for eighteen months only, the champion might thus have to defend the emblem for two years and a half. Sexton's experience suggests that in future championship codes this point should be fully covered. He waived his rights, and consented to play Slosson for the medal. It must not be supposed that he was not fully aware of those rights, for he had discussed the matter four days before he covered Slosson's forfeit. Had he refused to play Slosson for the medal, while proffering to play him for $500 or more a side, it is not so certain that public sentiment would not have been against him, as it was when he claimed forfeit in his match with Schaefer. The rules of future championships should be made so clear, and they should be so well and generally understood, that no billiard-player hereafter need be forced to abandon his rights in deference to a false public sentiment.

THE GAME.

A. D. Morse of Boston having been chosen referee, Samuel F. Knight umpire for Slosson, and A. P. Rudolphe for Sexton, the contestants strung for the lead. Sexton won it, chose the white ball, counted on the spot-stroke, soon brought the balls moderately well together near the head of the table, and signalized the first inning by a run of 71, closed by a missed "follow." Slosson closed with 8, a "draw" being too much for him, and Sexton evoked the first derisive laughter of the night by missing an easy carom after having made 3. These bursts of derision, which come always from those who see only the two balls to be hit, and not the caroms far in advance that the player has in his mind's eye, were frequent before the game was over, both contestants being the butts of "the men who laugh" better than they play billiards. Sexton was the first to turn the corner, which he did with a run of 31, the balls having "froze" at 16. It was not until the 10th inning that Slosson scored double figures; at 66 a "kiss" brought together balls that else would have been widely separated, but at 73 he slipped up on a seemingly simple carom, through having "too many irons in the fire." In the 12th inning he got the ivories on the right-hand rail, but broke them up at 64, and quit at 65; and in the next inning he started again by bringing the balls together, this time on the right upper rail. Not so hard-working a "nurser" as he used to be, he still labors, his stroke is too delicate yet by half, and he "froze" at 67, being unable to count off the shot, which stroke he plays with all the Schaeferian lack of judgment, so that he is pretty certain to leave a "set-up" when he misses. Fortunately for the retiring striker, Sexton was unable to make more than 10 off the "leave." Those who know Sexton intimately now felt alarm. When he is very pale he is most dangerous. To-night a deep-red spot marked each cheekbone. This with him is a sign of excitement. Exciting tidings relative to this match had come to him in the afternoon, and he anticipated trouble before the game began. Whether the trouble had come or not is immaterial. He was clearly ill at ease for some reason. Perhaps it was his inability to accurately gauge the speed of the cushion, which, so often unduly sensitive, was nearer lightning that night than in any other match he had played for the medal. Perhaps he regretted the time he had wasted in practice because a thousand people, nightly going in and out of his narrow room in the Bowery, were hundreds too many, crowding the table so that he could not practice effectively, and usually had to abandon the game, though he rarely began to practice before half-past ten or eleven at night, when the rush, anywhere else than in the Bowery, is over. Had Sexton lost this match, he assuredly would, as he had told them many a night, have blamed his too numerous and constant patrons. Luckily for Sexton, Slosson for one reason or another was also "off." He had had opportunities enough, but he was unable to make one of those long runs which are his main strength, and without which a player of his style can never successfully cope with one of Sexton's. Every one of those opportunities lost to Slosson was a positive gain to Sexton, in that it gave him so much more time to get somewhere near the speed of the table, which, by the way, he never thoroughly mastered that night. Six hundred points offer scarcely verge enough. A game of that length is over before the player's hand has attuned itself nicely to the extreme sensitiveness of that metal-faced cushion. When the scores were 262 to 147 in Slosson's favor, Sexton did his first real nursing of the night, "railing" the ivories to the tune of 158, when he "froze." As is his wont, he counted from the spot; as also is his wont, he left himself little in order that, if he missed, he should leave his opponent nothing at all; and at 158, after having gone to the front by the relative scores of 305 and 268, he sat down. This was also his largest run when he played Slosson for the medal last Summer. But Sexton was not to continue long in the foremost position. By dint of hard work in the 16th inning Slosson got as far as 50, then he gathered the balls on the rail, and amid shouts and other tokens of exultation from the spectators, who throughout sought thus to encourage him much oftener than they did Sexton, he ran easily along to 140, when a failure to *masser* lifted him off his feet and sat him in his chair. He had now but 192 to go, while his antagonist needed 295. Nevertheless the Sextonites, with all their apprehensiveness, had no reason to despair. Those who knew the men as players could reason that Slosson had now reached a stage where, like William Goldthwait of old, he was extremely liable to stand still, as he did against Garnier after running 311; whereas Sexton has always either opened a game with a large run and so overwhelmed his adversary, or has warmed to his work and made a series of good runs close together towards the end, or has made one long run, as 247 against Joseph Dion for this same medal, which carried him out. In the 25th inning Slosson had the balls in the right lower corner, but "froze" at 25. This time he counted off the spot, but counted not again. The strings marking 467 for him and 387 for Sexton, the latter now began to "warm to his work." By an adventurous and fortunate stroke he succeeded in bringing the balls together, and very rapidly, with that peculiar "click-click" so audible to every ear in contradistinction to Slosson's "nursing," he kept them in front of him until he made 104. Then they broke up, and he missed at 108. Three innings later he got them together on the upper rail, and, as the deep-red spots were no longer handicapping his cheekbones, it was clear that in all probability he would end the game in this inning, even had he 175 to go. Sam Knight, true to his duty, tried to lay an embargo upon what seemed to be the inevitable by claiming "No count" at 36; but the referee was not of the same opinion as Slosson's umpire, and while the hall was half-emptying itself Sexton was moving with rapid but fractional parts of steps towards Union square, the balls preceding him. Five minutes later he was riding down the broad stairways of Tammany Hall upon the sturdy and true shoulders of the Eastsiders, who bore him up the Elevated Railway stairs at Third avenue and Fourteenth street, and thence to his room at 161 Bowery. They were with him there early the following morning, and they are probably with him there yet. Thus endeth the last possible chapter to the four-years' story of the Championship Medal, originally won by Maurice Vignaux, held for brief periods by him and Maurice Daly, Cyrille Dion and Joseph Dion, held twice by Garnier, but never won by him, and held by Sexton alone throughout the required eighteen months, or from May 31, 1877, to Nov. 30, 1878. Below is the score of the extra victory Sexton has had to achieve in order to gain permanent possession of the emblem. The winner's average was 20.20-29, surpassed by Sexton alone in playing for the medal, he having against Slosson reached 28.12-21. It is a remarkable circumstance that in both games Sexton has played Slosson for the medal the winner's best run should have been the largest, as well as that it should have been the same (158). It is more remarkable that Slosson, beaten on the first occasion with his average at 16.18-20, should be beaten now with his average virtually the same—16-20-28.

Sexton. Inn.	Co'nt.	Tot.	Slosson. Count.	Tot.	Sexton. Inn.	Con.	Tot.	Slosson. Count.	Tot.
1	71	..	8	..	16	158	305	6	268
2	3	74	2	10	17	0	305	140	408
3	0	74	2	12	18	20	325	3	411
4	1	75	7	19	19	1	326	0	411
5	12	87	0	19	20	0	326	5	416
6	2	89	7	26	21	13	339	21	437
7	1	90	0	26	22	43	382	0	437
8	0	90	0	26	23	2	384	3	440
9	31	121	3	29	24	1	385	1	441
10	1	122	73	102	25	2	387	26	467
11	7	129	1	103	26	108	495	0	467
12	0	129	65	168	27	3	498	0	467
13	7	136	67	235	28	3	501	1	468
14	10	146	3	238	29	99	600		
15	1	147	24	262					

BASEBALL.

THE INTERNATIONAL ASSOCIATION.

There has never been a better opportunity for a thorough organization of the International Association on a permanent foundation than is now presented. The experience of the past season, both in the management of the affairs of the existing International Association and in the legislative errors committed by the rival Association, plainly points out the course requisite to be pursued by those who desire to see the majority of the professional clubs of the country governed by a truly national professional association. What the most important of these lessons of experience are we will endeavor to point out. First is that which teaches that there must be no more dallying with the vital question of prompt and severe punishment for dishonest play. The fact that it was only by a bare majority that the rule of excluding such players from the ranks of International-club nines at the February Convention of 1878 was adopted was damaging to the good name of the Association; and even this advantage was nullified by the rule which gave to the judiciary committee the power to amend the Association constitution at will. Such action was enough in itself to destroy the usefulness of any association, as it at once transferred the ruling power of the majority of the clubs represented to a small minority of the club delegates, who had been elected to membership of the Association judiciary committee, thereby giving them entire and arbitrary control of the Association; whereas they should be nothing more than the officials appointed to carry out the behests of the majority. Secondly, there should be a tighter rein drawn in the matter of clubs entering for the championship pennant. Last season there were not only too many entries for the race, but competitors were allowed to enter the lists who were unable to carry out their engagements. Better that but four good, responsible clubs be allowed to enter for the Association pennant, than that such a chaotic condition of things should be allowed to exist as in 1878. Thirdly, there should be no Association interference with the inherent right of every club to be the sole judge of what matches it shall play outside of the championship. The greatest blunder committed by the League Association was this interference with what may be called the "States rights" of the baseball club confederation, in which the League was allowed to dictate to its clubs what games they should or should not play outside of the pennant contests. While it is right and proper to prepare a strict code of championship rules, and to see that no club enters the arena which is not able to carry out all its championship engagements, it is transcending the bounds of the legitimate powers of an association to go beyond this point and to attempt to restrict clubs from playing what games they choose. It was damaging alike to the pecuniary and to the popular interests of the League clubs, and anything of the same nature should be avoided by the International Association in 1879.

Fourthly, a stop should be put to the guaranty-fund business, which last season admitted of such a trick as that played upon the Association clubs, and so successfully practiced by the Allegheny Club, who, after visiting all the clubs and receiving their guaranty fund at each match, disbanded, pocketing a thousand dollars and over. If any guaranty be necessary, let it be limited to the expenses actually incurred by the visiting club, and then only in case of the gate-receipts failing to insure the return of such outlay.

In establishing the International Association it should be borne in mind that such an organization is to provide legislative powers for the government of the majority of the professional clubs of the country. Under its existing constitution, the League Association cannot be anything but a minority Association. The League Alliance is useless as a branch institution even, as it deprives its members of any vote in the deliberations of the Association. None but clubs competent by their wealth as stock companies, and by their ability to carry out their engagements as championship competitors, can enter the League. Hence it is not a National Association in the proper and thoroughly representative meaning of the term. This is why there is need of such a majority organization as the International Association. Without such an Association the majority of the professional clubs would be without the benefit of any protection, and a chaotic condition of things would prevail among the co-operative professional clubs greatly productive of the very evils the League Association aims to put a stop to. It is absolutely necessary that the terms for simple admission to membership of the International Association should be of the most liberal character. Limit the candidates for championship honors to thoroughly responsible clubs, no matter how few they may be; but throw the Association doors wide open to all applicants for mere membership. Just as the rivalry of the International Association is a benefit to the League, so is the League an advantage to the International. Each spurs the other on to better legislation for the fraternity at large. As we cannot have one National Association apparently governing the entire professional class, the next best thing is to have two, so as to cover all the clubs by some controlling power of legislation in the interests of honest play and advanced skill.

THE BOSTON CLUB.

The course pursued by the League last season in prohibiting League Clubs from playing outside nines on their own grounds until the close of the championship season resulted in serious loss to the Boston Club, whose receipts from home matches during 1878 were $2,698 less than in 1877, and their total receipts $6,272 less, and this, despite the saving in 1878 of $2,094 in traveling expenses, and a saving of $7,337 in general expenses. At the meeting of the club on Dec 9 resolutions were adopted condemnatory of the action of the late League Convention in regard to the personal legislation affecting Harry Wright's government of his team on the field.

The club during 1878 played in 108 matches, of which they won 76, lost 30, and had but two games drawn. Thirty defeats out of over a hundred games, playing with strong nines too, is a good record. The games played outside the League championship arena were:

	Boston vs.	Bos.	Opp.	Inn.
1.	April 11, Picked Nine, opening game	1	0	6
2.	April 11, Picked Nine, opening game	12	0	7
3.	April 13, Picked Nine, Boston	7	4	9
4.	April 17, Picked Nine, Boston	6	3	9
5.	April 20, Picked Nine, Boston	9	0	9
6.	April 24, Picked Nine of Chelsea, Boston	1	2	9
7.	June 14, New Bedford, New Bedford, Mass.	3	2	9
8.	June 24, Forest City, Cleveland, Ohio	2	1	9
9.	June 26, Green Stockings, South Bend, Ind.	21	5	9
10.	July 8, Peoria Reds, Peoria, Ill.	1	3	9
11.	Aug. 15, Worcester, Worcester, Mass.	0	1	9
12.	Aug. 19, Rochester, Rochester, N. Y.	4	2	14
13.	Aug. 26, Milwaukee, Milwaukee, Wis.	15	4	9
14.	Aug. 30, Davenport, Davenport, Ia.	6	2	9
15.	Sept. 2, Chicago, Chicago, Ill.	10	5	9
16.	Sept. 9, Cincinnati, Cincinnati, O.	6	6	10
17.	Sept. 14, Indianapolis, Indianapolis, Ind.	6	0	9
18.	Sept. 16, Chicago, Chicago, Ill.	11	8	9
19.	Sept. 17, Chicago, Chicago, Ill.	10	8	9
20.	Sept. 18, Chicago, Detroit, Mich.	2	12	9
21.	Sept. 19, Forest City, Cleveland, O.	3	2	9
22.	Sept. 20, Buffalo, Buffalo, N. Y.	5	1	9
23.	Sept. 21, Utica, Utica, N. Y.	5	7	9
24.	Sept. 23, Haymaker, Troy, N. Y.	6	1	9
25.	Sept. 24, Albany, Albany, N. Y.	1	4	9
26.	Sept. 25, Springfield, Springfield, Mass.	3	0	9
27.	Oct. 2, Buffalo, Boston, Mass.	5	9	12
28.	Oct. 3, Springfield, Boston, Mass.	12	2	9
29.	Oct. 4, Buffalo, Boston, Mass.	6	1	9
30.	Oct. 5, Springfield, Boston, Mass.	8	1	9
31.	Oct. 7, Lowell, Lowell, Mass.	9	3	9
32.	Oct. 8, Holyoke, Holyoke, Mass.	2	0	9
33.	Oct. 9, Manchester, Manchester, N. H.	6	0	9
34.	Oct. 10, Manchester, Manchester, N. H.	9	5	9
35.	Oct. 14, Springfield, Springfield, Mass.	3	11	9
36.	Oct. 15, Albany, Albany, N. Y.	0	0	7
37.	Oct. 16, Albany, Albany, N. Y.	11	1	9
38.	Oct. 17, Utica, Utica, N. Y.	9	3	9
39.	Oct. 21, New Bedford, Worcester, Mass.	4	2	7
40.	Oct. 22, Providence, Providence, R. I.	5	0	9
41.	Oct. 24, New Bedford, New Bedford, Mass.	14	..	9
42.	Oct. 25, Providence, Providence, R. I.	3	0	9
43.	Oct. 26, Providence, Boston	9	2	9
44.	Oct. 28, Picked Nine, Boston	26	5	9
45.	Oct. 29, Ætna, South Boston	9	0	9
46.	Nov. 1, Providence, Providence	6	5	9
47.	Nov. 2, Clinton, Clinton, Mass.	19	2	9
48.	Nov. 6, Picked Nine, Boston	24	4	9

	Played.	Won.	Lost.	Tie.
Non-League	29	21	7	1
Exhibition	11	7	3	1
Picked Nine	8	7	1	0
Totals	48	35	11	2

ATHLETIC CLUB OF MANSFIELD, O.

This club, which was reorganized in May, 1878, went through last season very successfully, they winning ten out of fourteen games, as will be seen by the appended record:

VICTORIES.		
June 12, Athletic vs. Lowdonville, at Mansfield	26 to	4
June 15, Athletic vs. Wooster, at Mansfield	21	1
June 26, Athletic vs. Delaware, at Delaware	9	4
June 27, Athletic vs. Oberlin, at Mansfield	9	0
July 4, Athletic vs. Shamrock, at Mansfield	3	2
July 19, Athletic vs. Findlay, at Mansfield	6	5
Aug. 3, Athletic vs. Dayton, at Mansfield	13	0
Aug. 6, Athletic vs. Mt. Vernon, at Mansfield	14	0
Aug. 29, Athletic vs. Shelby, at Mansfield	14	4
Sept. 21, Athletic vs. Canton, at Mansfield	26	3
DEFEATS.		
May 31, Athletic vs. Delaware, at Mansfield	0	4
June 28, Athletic vs. Oberlin, at Mansfield	7	9
Aug. 8, Athletic vs. Lowdonville, at Lowdonville	10	11
Aug. 11, Athletic vs. Mohawk, at Cincinnati	1	16

BATTING AVERAGE.

	Games.	T. B.	1B. Hits.	Pr. Ct. 1B. H. T. A. B.
1. Laird, 1st b.	14	67	24	3.58
2. Wolford, 2b., 3b.	8	43	15	3.48
3. Purtell, s. s., c. f.	12	59	18	3.04
4. Sawhill, c.	5	23	7	3.04
5. Mosey, r. f.	7	35	10	2.85
6. Grubaugh, 3b., c. f.	13	54	12	2.59
7. Cox, p.	11	53	12	2.41
8. Burns, s. s., l. f.	11	58	14	2.28
9. Roop, c., p.	11	64	11	2.03
10. Ardner, 3d b., c.	9	35	9	1.71
11. West, 3d b., c.	12	35	6	1.17

FIELDING AVERAGE.

	P. O.	A.	Total P. O., A.	E.	Per Ct. of E. to C. O.
1. Wolford, 2b, 3b	18	11	29	4	0.11
2. Laird, 1b	94	4	98	16	0.14
3. Sawhill, c.	48	12	60	8	0.14
4. Ardner, 3b, c.	49	18	67	17	0.20
5. Cox, p.	12	112	124	9	0.28
6. Grubaugh, 3b, c. f.	13	3	16	7	0.30
7. Roop, c. p.	38	88	126	29	0.30
8. West, 3b, c.	28	14	42	28	0.40
9. Burns, s. s., l. f.	6	3	9	7	0.43
10. Purtell, s. s., c. f.	9	6	15	14	0.48
11. Mosey, r. f.	2	1	3	3	0.50

THE GAME OF CHESS.

To Correspondents.

E. R. HASTINGS.—Thanks for courteous reply.
HARRY C. V.—1. Quite right. 2. Ask Scribner & Co., publishers, this city. 3. No. 4. No excuses; keep coming.
L. V. Z., City.—The position you cite was not announced correctly; we will give it as No. 1,154—the earliest "open date."
BRO. BELDEN.—Thanks for the courtesy.
COL. HUGGINS.—How will you defend Prob. 1,145 if White play 1..K B to K 8—or, same B to his 5+? J. M. Sheffer has been interviewing the position.
L. S. ATKINSON.—Allow us to congratulate you.

GOOD NEWS FOR NEW HAMPSHIRE!—Again the international correspondence score is made even, this time by the skill and brilliancy of the N. H. champion Leroy S. Atkinson of Tilton. Mr A., who had already announced one scholarly, elegant mate in 8 moves, now comes to the front with another mate in 5, and still another in 11 moves!—though, we understand, analysis reduces this to 10. His antagonist is Mr. H. Waight of Halifax, Eng. There is, of course, one game still pending between them. The course of the battle will be watched with a good deal of interest to see if any other player will equal this record.

THE VICTORS AND THEIR RECORD.—This seems an appropriate time to post our readers up on the full score of the international battle. We collate the following table from Bro. Belden's reports, avoiding repetitions and omitting all matches in which no victory has occurred. The American player is first named, and his score first given.

Atkinson vs. Waight	3	0	0
Brown vs. Woods	2	2	0
Curtiss vs. Latta	0	0	1
Davis vs. Philip	2	1	0
Delmar vs. Brewer	1	1	0
Foster vs. Crake	1	0	0
Freck vs. Monck	1	1	0
Holmes vs. Stevens	3	0	1
Olcott vs. Williams	1	0	0
Rogers vs. Heath	1	0	0
Berry vs. Ranken	0	1	0
Boothby vs. J. T. Palmer	0	1	0
Brensinger vs. Chatto	0	1	0
Hime (deceased) vs. E. Palmer	0	1	0
Jæger vs. Copping	0	1	0
Orchard vs. Parker	0	3	0
Romeyn vs. Nash	0	2	0
Totals	15	15	2

ENIGMA No. 1,136.—The veteran war-chief of the Elizabeths, which his name is Waterbury, has ground up his battered old tomahawk, put a fresh edge on his scalping-knife, and gone on the war-path against this splendid stratagem. He hasn't made much of a hole; but Mr. Curtiss, in *The Hartford Times*, thus acknowledges the receipt of two effective blows: "I do find a shorter route for the K in [Enig. 1,136], and now solve it in 28 moves. In my solution, published [Dec. 7, '78], read 11..K to R 7, then 12..K to R 6, and expunge moves 13 and 14."

Enigma No. 1,150.

From Parisian International Prob. Tour.
BY "L'HOMME QUI RIT."

White to play and give mate in five moves.

Problem No. 1,150.

BY HERR H. F. L. MEYER.
BLACK.

WHITE.
White to play and give mate in four moves.

Game No. 1,150.

Partie in the pending handicap of the Manhattan C. C., our contributor J. S. Ryan giving Capt. Randrup
PAWN AND MOVE.

Black, Capt. R.	White, Mr. Ryan.	Black, Capt. R.	White, Mr. Ryan.
1..P to K 4	K Kt to R 3	31..K Kt to B 2	K R × R
2..P-Q 4	K Kt-B 2	32..K Kt × R	Q Kt-R 3
3..K Kt-B 3	P-K 3	33..K Kt-B 2	Q-home (e)
4..K B-Q 3	P-Q 4	34..K B-Q 3	Q R-B 2
5..P-K 5	P-Q B 4	35..Q R-K B sq	K B-K 2
6..P-Q B 3	Q Kt-B 3	36..Q Kt-B 3	Q-K B sq
7..Castles	K B-K 2	37..Q-K 2	Q-K B 4
8..P-K R 3	B P × P	38..Q Kt-Q sq	Q-her B 7
9..B P × P	Q-her Kt 3	39..Q Kt-B 3(f)	Q Kt-B 4
10..K B-B 2	Q B-Q 2 (a)	40..Q R × R +	K × Q R
11..P-Q R 3	P-Q R 4	41..K Kt × P	Q Kt × Q P
12..Q Kt-B 3	Castles K R	42..K Kt-B 6 +	K-his Kt 2
13..Q-her 3	P-K Kt 3	43..Q-K B 3	Q Kt-B 4
14..P-K R 4	Q R-B sq	44..Q B-K sq	B × K Kt! (g)
15..P-K R 5	K Kt-R sq	45..K P × B +	K × K B P
16..R P × P	R P × P	46..K-his R 2	Q-her 6
17..Q Kt-K 2	Q Kt-Q sq	47..Q Kt-K 2	Q Kt-K 6
18..Q R-Kt sq	K R-B 2	48..B-his 3+(h)	K-his B 2
19..K Kt-his 5	K R-B 4	49..Q Kt-Q 4	K Kt-K 2
20..K Kt-R 3	Q B-Kt 4	50..Q Kt-B 3	Q-K B 4 +
21..Q-her 2	K R-B 2	51..P-K Kt 4	Q × Kt P +
22..K B-Q 3	K R-his 2	52..K-his R 2	Q × B P +
23..K B × B	Q × K B	53..K-Kt sq	Q Kt-B 5 +
24..Q B-Q 2	Q-her Kt 3	54..K-his R 2	K Kt-B 5 +
25..Q-her 3	K-Kt 2 (b)	55..K-Kt sq	K-home
26..P-K Kt 3	Q R-B 2 (c)	56..Q B-K 5	Q Kt-R 5 +
27..K-his Kt 2	P-K Kt 4	57..K-his R 2	K Kt-B 4
28..Q Kt-B 2	K Kt-his 3	58..Q B-K B 5	Q × Q B +
29..P-K B 4	Q R-K R sq	59..Q × Q	K Kt-B 8 +
30..K R-home (d)	P-K Kt 5	60..K R-Kt 2	Q Kt × Q,

and Capt. R. hauled down the colors so gallantly defended.

NOTES BY I. D. J. SWERT.

(a) With choice of castling White has already a well-opened game.
(b) The battle now really begins, and the play is full of interest to its close.
(c) White can now win a piece; but it would cost two pawns, with a damaged position, thus:

26..	P to K Kt 4	29..Q B × B	Q Kt to B 3
27..K Kt × P	K B × Kt	30..Q B-K 5,	with a good game.
28..Kt × Q P	K P × Kt		

(d) Advancing: P on Kt is not forcible—merely leading to an exchange.
(e) To protect Kt P by Q to K B sq, and afterwards to K B 4.
(f) Black considered this move for twenty minutes, with a view of R × Kt; then P to K B 5; afterwards B +, and win Queen; but, probably foreseeing that White would play K B to Kt 4, thought better of it.
(g) Elegant: From this to the close Mr. Ryan's play is of a high order.
(h) But Capt. Randrup dies game.

CHEQUERS.

To Correspondents.

R. J. M.—Thanks for the information.
P. A. W.—Will examine the position.
C. A. PRICE.—A correspondent calls attention to the fact that the position recently published under your signature may be found in Spayth's A. D. P., page 272, No. 13, by Martin. What explanation do you offer?

Conkling Reviews Again.

EDITOR CLIPPER.—In Game No 41, Vol. 34, at Black's twelfth move Macdonald plays 13 to 17, and asserts that 30 to 26 and 16 to 13 will each close for White, and gives play to that effect. The following play will, however demonstrate that if Black plays 13 to 17 White can draw by replying either 30 to 26 or 16 to 13.

Black.	White.	Black.	White.
12..13 to 17 (a)	30 to 26(1)	17.. 9 to 18	21 to 14
13..11 15	27 23	18.. 7 10	15 8
14.. 2 6	23 19	19.. 3 19	26 23
15..15 24	28 19	20..18 27	31 15
16.. 6 9	19 15	Drawn.	
(1)			
12..	16 13	17.. 9 13	18 15
13..17 22	21 17	18..16 19	12 8
14..11 16	27 23	19.. 3 12	15 10
15.. 2 6	32 27	20.. 5 9	Drawn.
16.. 6 9	23 18		

(a) 2 to 6 here is a sure win. Same as Macdonald in Variation 2.

In Diagram 2, Game No. 27, Vol. 25, Macklin plays 23 to 18, etc., and shows a White win. An error, however, caused it to read a "Black win." Mr. Macdonald, endeavoring to draw the position for Black, wins one in each of his variations, thus: Variation 2, at Black's seventh move, play 1 to 5 instead of 10 to 15, and win. Also 10 to 15, in continuation of Variation 3, terminates in a Black win.

The position as given (in Diagram No 2) is not a difficult draw for either side. "BILLY" CONKLING.

Game No. 41, Vol. 26.

Played between Messrs. Robb and Kelly, both of this city.

"OLD FOURTEENTH."

Black, C. Robb.	White, C. Kelly.	Black, C. Robb.	White, C. Kelly.
1..11 to 15	23 to 19	13.. 6 to 22	23 to 18
2.. 8 11	22 17	14.. 7 10	24 19
3.. 4 8	17 15(a)	15.. 3 7	27 23
4..15 18	24 20	16..11 16	20 11
5..11 15	28 24	17.. 7 16	32 28
6.. 8 11	26 23	18..22 26	28 24
7.. 9 14	31 26	19..26 31*	24 20
8.. 5 9(b)	21 17	20..31 27	20 11
9..14 21	23 5	21..27 24	18 15
10..15 18	26 22	22..24 27	15 6
11..18 22	25 18	23..27 18	15 9
12..10 15	19 10	24.. 1 5	5 1

Black wins.

NOTES BY ED. D. D.—(a) 25 to 24 is equally good. See Anderson, Variation 1. (b) 6 to 9 is the standard move. This move has generally been considered unsafe. (*) Mr. Kelly remarks that, if Black plays 16 to 20, White wins by 18 to 15.

Solution of Position No. 40, Vol. 26.

BY G. B. HECK.

Black.	White.	Black.	White.
1.. 6 to 9	13 to 6	3..14 to 9	21 to 14
2..21 25	30 21	Black wins.	

Solution of Enigma No. 40, Vol. 26.

BY EDWARD HENRY.

White.	Black.	White.	Black.
1..12 to 16	13 to 19	4..23 to 22	17 to 26
2..11 7	2 11	5..30 14	White wins.
3..10 6	1 10		

Enigma No. 41, Vol. 26.

BY H. C. VAN SANT.

Black men on 4, 10, 20 and 22. Black Kings on 3 and 21. White men on 7, 12, 18 and 30. White Kings on 9 and 14. White to move and win.

Position No. 41, Vol. 26.

BY JOHN COLLINS.
BLACK.

WHITE.
White to move and win.
[An exceedingly pretty position.—ED. D. D.]

CURLING.—The curlers of New Brunswick have been at work during Christmas-week. On Dec. 24 two rinks, composed of members of the St. Andrew's Club, played for the rink medal, with this result: Skip W. O. Watson's team, 17; Skip S. Jones, 9. On the day following members of the same club contested a scratch game, Skip Wm. Snider scoring 13 to A. O. Skinner's 12. On the same day six rinks from the Thistle Club played scratch games, with the result here shown: First—Jas. McKean, skip, 21, R. A. Courtenay 14; second—Andy Malcolm 15, Andy Malcolm 11; third—W. H. Lane 12, J. Winet 10.

THEATRICAL RECORD.

Movements, Business, and Incidents of the Theatrical, Circus, Musical and Minstrel Professions.

THE CLIPPER POST-OFFICE.

☞ A STAMPED ENVELOPE, plainly addressed, must be inclosed for each and every letter, and the line of business followed by the party addressed should be given, in order to prevent mistakes.

NOTE.—Professionals and others should bear in mind that, by a late change in the postal laws, all letters, etc., in transit between the United States and Canadas, must be prepaid, otherwise they are not forwarded.

Letters received for week ending 5 P. M., MONDAY, Dec. 30.

LADIES' LIST.

Adams, Lucille
Arnold, Ella (2)
Audley, Oley
Beaumont, Nellie
Branscombe, Maude
Bennett, Laura (of May Fisk's Co.)
Bean-Gilday, Mrs. Fannie
Bidwell, Helen D.
Constantine, Mrs. Eveline
Clifford, Jennie
Carroll, Maude (of Carroll Sisters)
Campion, Stacie
Carroll, Mrs. Jennie
Cope, Annetta
Carlson, Amanda
Cody, Mrs. W. F.
Clark, Mattie Belle
Crabtree, Lotta
Corelli, Blanche
Davenport's Manager, Fannie
D'Artrey, Mrs. M.
Dale, Lizzie (p.o.m. Birmingham, Eng.)
DiMarska, Ilma
Desmond, "Vic"
Eytinge, Rose
Foy Sisters
Fox, Annie (of N. Robert's Co.)
Foy, Bertha
Fielding, Nellie (of J. Coombs' Co.)
Forrest, Lillian
Forrest, Gracie C. (2)
Gilmore, Mrs. F.
Granger, Maude (2)
Gray, Minnie Oscar
Gleason, Alice
Goss, Mrs. J.
Garland, Grace
Gardner, Emma
Gray, Maggie (vocalist)
Hamilton, Kate (of Met. Thea., Palmer, Mass.)
Irwin, Mrs. Selden M.
Idaletta & Wallace
Jourdan, Alecia
LaRue, Mrs (of La Rue Family)
Lee, Pauline (of London Circus) (2)
Lovell, Annie
Little Dorritt (of Harrison's Co.)
Lucille, Fannie
Lester, Lisle (p. o. m. Dundee, Scot.)
LeClair, Laura (p. o. m. Dundee, Scot.)
Leigh, Miss G. (care M. Leavitt) (2)
LaKuen, Rosa
Love, Allie
Lindsey, Jennie
Lynn, Lottie (of Lynn Sisters)
Murio, Louisa
Mortimer, Estelle
Mayer, Lillie
Mulvey, Lizzie
Myers, Mrs. A. (bearded-lady)
Norris, Mrs. Clara
Olsen, Mrs. Laura
Plimsoll, Flora
Pascoe, Marie
Paul, Eugenie
Parento, Dott (trapezist)
Robinson, Celina
Rignold, Mrs. Geo.
Randall, Adelaide
Roseberry, Mrs. Bettie 6c.
Raymond, Kate (2)
Shanley, Josephine
Shellmann, Carrie
Selwyn, Blanche
Stanley, Kittie
Stanwood, Ada
Sheridan, Georgie
Stevens, Mrs. H. P.
Sidelle, Clara
Saroney or Savory, Ida
Smith, Allie (2)
Shanley, Miss J.
St. Clair, Dora (late of Montreal, Ca.)
St. Leon, Belle
Siddons, Ida
Stanley, Maude
Templeton, Alice V.
Vivian, Mrs. C. B. "Vestvali"
Ward-Tiffany, Annie
Weathersby, Jennie (2)
Whiting, Nellie
Wood, Ida M.
Watson, Mrs. Laura A.
Williams, Mollie
Zoula, Millie

GENTLEMEN'S LIST.

Arnold, Ernest (dram. "biz")
Allyne, E. T. J.
Adams, "Yank"
Austin, Chas. & Emma
Ashton, Frank
Arizona, Chas.
Arlington, J. V.
Aiken, F. E. (2)
Barlow, Wilson, Primrose & West's Agent
Barry, Dave
Bonner, Robt.
Burton, C. (late Burton & Kelley)
Bell, Frank
Brown, Col. T. A.
Burke, Harry A.
Burke, J. M. (of B. Howard's Co.)
Blitz, Eugene
Brown, Dick (banjoist)
Brough, Mr (of Callender-McAuslan Co.)
Brown, F. A. (of Jane Coombs' Co.)
Burke, J. M. (of Texas Jack's Co.)
Bailey, J. (of Cooper & Bailey) (2)
Burnell, Major
Burton & Udell
Burton, Chas. (gymnast)
Brown, J. (of Brown & Barnes)
Beasley, S. (of Wood & Beasley)
Bingham, — (ventriloquist)
Byrne, Johnny
Barnum Circus, Manager
Curry & Hall
Costley, J. (of Callender's Minst.)
Chappelle, Mr. (of Washburn's Co.)
Clooney, J.
Cole, W. W.
Carle, J. H. (banjoist)
Campbell, Ed. (of Cole's Circus)
Casse, Leon (of Pastor's Co.)
Creston, W. H.
Connor, Ed. S. (actor)
Clark, D. W. (of McAllister's Minst.)
Chiriski, Martini
Castle, Wm. (tenor)
Coe, Chas. W.
Cooke, L. R.
Cario, Wm.
Clarke, Kit
Cooke, DeWitt
Clements, Mr. (of Modjeska's Co.)
Carter, Billy (of Pastor's Co.)
Chapman, W. E.
Clayton, W. S.
Curtis, M. B.
Crosby, J. A. (of Alabama Minst.)
Converse, Frank
Cooper & Bailey's Circus, Manager
Collard, J. A.
Cody, J. (of Emmet Comb.)
Cromwell, Prof. (of Art Entertainment)
Coleman, B. (late of Rignold's Co.)
Collier, J. W. (manager)
Casey, Chas. (song-and-dance)
Coney, G. W.
Carroll, J. T.
Cooper, J. Marney
Chace, Billy (p. o. m. Torquay, Eng.)
Chrisdie, Chas.
Cecil, Prof. A. A. (2)
Dupres, C. H.
Delehanty & Hengler (2)
Doreland, Will C.
Devlin, J. A. (of E. Leland's Co.) 5c.
Donnelly, J. F.
Dunstan, R. J.
Dashington, Jerry
Durand, W. C. (2)
Dixon, Fred (p. o. m. Brecon, Wales) 3c.
Dalton, R. R.
Dixon, T. B. (of Haverly's Minst.)
Dumont, Frank
Derious, Geo.
Dobson, Frank B.
Emerson & Clark
Earl & Tobin
Eldridge, Press
Elsworth, Amos
Faustin, M.
Fagan & Fenton
Flynn, M. (of Washburn's Co.) (2)
Fletcher & P. Murphy, Walter
Fields & Hanson
Forepaugh, Adam (2)
Fraser, Robt.
Frohman, Daniel
Fox, Wm. (pianist)
Fox, Chas. F. (gymnast)
Fielding, C. H.
Foster, Mr. (of The. Comique, Detroit)
Filson, A. W.
Forrester, Bruce
Foote, Wm. (manager)
Forepaugh, John
Fields, Mr. (of Smith's Bell R.)
Gilday, J. (of Theat. Comique, Detroit)
Gaylord, A. E.
Gilday, Chas.
Grimaldi, —(clown)
Girard, E. (of Girard Bros.)
McKenna, Stanley
Geyer & F. Turner, Albert
Garnellas, The
Granger, Budd
Geyer, Frank
Guy, Sr., Geo.
Goss, Adolph
Granger, Tommy
Goss, Ned
Gardiner, E. M.
Gardner, Frank M.
Gibson & Binney
Grace, Matt
Goodwin, N. C.
Gibbons, F. (of Gibbons & Davenport)
Jarland, Joe
Grear, G. A. (Dutch "biz")
Gaston, Albert
Grau, Robt. (manager)
Geyer, Albert
Howard, T. C. (manager)
Hewes, Ralph
Hughes, Mark
Hall, J. Clinton 7c.
Hilton, E. P.
Healy, J. E.
Hutchinson Family
Hudson, J. M. (circus manager)
Hawkins, D. R.
Hennessey Bros (2)
Hume, R. (of Thatcher & Hume)
Haley & West
Hall, James
Hugo, —
Heath, Phil
Henry, Hi
Horton, Wardy
Hearne, Jas. (Irish "biz")
Howard, Chas. (of London Circus)
Harrison, L. (of Rice's Co.)
Hughes, F. (p. o. m. London, Eng.)
Hedges, Thos. (p. o. m. Tipton, Eng.) 2c.
Huston, G. W. (of London Circus)
Harris, P. (of London Circus)
Howard, L. (of Th. Comiq., Coldwater, Mich.)
Hanley, M. W.
Hughes, Jas. (brother of Andy Hughes)
Irving, Harry
Jennings, Harry
Johnson, J. M.
Jones, E.
Jones, Ed. (of Florance's Co.)
Jones, Arnold
Johnson, John (of London Circus)
Kent, Julian Holmes
Kauffman, H. (of Comiq., Detroit)
Kent, Frank
Klarud, Oscar
Krom, Edgar
Knight, G. S.
Kiralfy Bros.
Kennedy, Dan
Kellar, Cunard & Morris 27c.
Kelly, P. (of Sarony, Waters & Kelly)
Kine Bros. (2)
Liston, Alfred
Lorella, J. C.
Lankton, H. K.
Lasell, W. (of Lingard's Co.)
Langridge, Walter
LaFont, Prof. S.
Livingston, F. (of London Circus)
Livingston, Adolph
Leland, Matt (2)
Levantine, F.
Linton, Guy
Lamkins, Harry
Lorella, John (of The Lorella's)
"Little Allright" (of Japanese Co.)
Lorella, T. A.
La Rue, W. (of Coliseum, Detroit)
Lombard, Louis
Levantine & Earle
Lingemann, J. (of Comiq., Detroit)
Leavitt, H. (of Morton & Leavitt)
Leopold & Nellie Thorne, Mons.
Leavitt, M. B.
Murray, J. Duke
Michel, F. & H.
Morse, W.
McEvoy, Mr. (late of Coliseum, Detroit) 6c.
Murphy, Jos. (late of London, Canada)
Macready, J. J.
Morn, Harry
McGill, Wm.
MacEvoy, W. S. (of Buffalo Bill's Co.)
Maeder, Frank C. (of Troubador Co.)
Mason, Mr. (of Mason & Wesley)
Merideth, F. (of J. Coombs' Co.)
Miller, A. (of Miller Bros.)
Murphy, J. C. (toothless)
Morey, Dr. Chas.
McLane, Chas. H.
Murphy & Mack 3c.
Mack, Mr. (sketch-artist)
Mitchell, Geo (old-man "biz")
Mette Bros.
Martin, Ed. (Irish "biz")
Mathews, Chas.
Magee, John (pianist)
McDonald, Geo. F.
McClinchy, Edward
Miller, A. (of N. O. Minst.)
McGladdery, Owen
Moore & Lessenger
Melville, C.
McNish, Frank
Morgan, W. (scenic-artist)
Merton, Joachim
Neyrette, John B.
Naoni, Frank
Nash, Frank
Nichols, C. (of Otto Comb.)
Orrin Bros.
Otis, Fred (of Wagner's Minst.)
Oliver, J. A. (vocalist)
Ogden, J. E.
O'Dale, Wm.
Pardoe, C. T.
Pike, Mr. (late of Ford's, Baltimore)
Potter, W. J.
Parker, Louis
Pico, James
Prentice, C. F.
Pell & Lewis
Pullman & Hamilton
Price, Wally
Pickert, Willis
Pearson, W. (song-and-dance)
Parker, H. M.
Prindle, John
Pfaff, H. C.
Redmond, J. (of Comique, Rochester)
Rivers, Luke
Rice, E. E.
Ronaldo, G. A. (2)
Rice, W. H.
Roberts, J. H. (violinist)
Robinson, Geo.
Redmond, Chas.
Ripley, W. Z.
Rasser, W. (of Thorne's Co.)
Ronaldo, Harry
Rigby, Victor
Reels, Mr. (of Burke & Reels)
Rentfrew, J. N.
Roe, Harry W.
Ryan, T. (of Kelly & Ryan)
Richards, Geo.
Raymond, John T.
Ryan, J. (of Haley & Ryan)
Rickaby, G. S. (of Keane's Co.)
Rowe, Dick
Russell's Agent, Sol S.
Shepard, B. (of Emerson's Minst.)
Saniord, J. L.
Swonsbourne, Mr.
Sadler, Thos. (of Haverly's Minst.)
Stevens, R. E.
Soggs, E. R.
Schoeffel, J. (of Baby Comb.)
Satsuma, K. (2)
Smith, W. H. (of Slavin's Co.)
Spears, Andrew
Smith, A. T. (of Coliseum, Baltimore)
Sothern, E. A.
Sanford, S. S.
Sellon, J. (of Sellon & Burns)
Steele, G. K.
Searle, Cyril
Sellers, G. (of K. Putnam's Co.)
Sullivan, John H. (musician)
Swain, S. C.
Sweeney, B. S.
Spencer, C. M.
Sandford, Jos. (gymnast)
Sheerans, Jas. & Lydia
Sarony, Gilbert
Shea, Will J.
Stickney, Robt.
Smith, G. Paul
Sprague, D. J.
Sells Bros.
Sanders, Johnny
Spreen, Wm. (of London Circus)
Searle, C. (manager of Rose Eytinge)
Turner, M. (banjoist)
Thorne & Chrisdie "The 4 Aces"
Turner & Geyer "Tribe" (owner of "Educated Pig")
Von Boyle, Ackland
Vernon & Everett
West, Wally
Whetony, Leon
West, Walter (late of Chicago)
West, J. B. (Irish "biz")
Ward, Dell S.
Washburn, E. S.
Washburn, F. W.
Wood, A. F. (of Georgia Minst.)
Wheeler, James (2)
Wallack, J. H. (manager)
Woods, Prof. (2)
Wood, Billy (of Manvers & Wood)
Wildman, J. J. & Clara
Whitney, John (of Coliseum, Detroit)
Wingfield & Gregory
Washburn, Wm. (of Wash. Last Sen.)
Washburn, Leon
Weston, S. (of Clayton & Weston)
Weiber, Chas. (of Washburn's Co.)
Wheeler, Jas. (club "biz")
Wilbur, S. C.

DEATHS

in the Dramatic, Musical, Variety, Circus and Show Professions Generally During the Year 1878.

Allerup, Ole, leader of orchestra, New York City, April 6.
Almonte, Ted (Edward Middleton Almonte), clown, New York City, April 10.
Albischer, Louis, boy actor, suicide, San Francisco, Cal., April 5.
Anderson, John Henry, magician (son of Prof. Anderson, "Wizard of the North"), Philadelphia, Pa., June 23.
Atchison, L. D., aeronaut, Elmwood, Ill., July 20.
Brown, Joseph, actor, St. Louis, Mo., Dec. 20, 1877.
Bray, Carrie, actress, Freeport, Ill., Jan. 23.
Benjamin, Mme., exhibitor of trained dogs, New York City, Feb. 19.
Burtno, Julius, contortionist, New York City, July 10-11.
Brill, Sam, privilege man with circuses, shot at Lebanon, O., July 15.
Brandt, Ida H. E. (Mrs. John Brandt), serio-comic, Scranton, Pa., July 31.
Bowers, George Vining, actor, New York City, Aug. 18.
Byron, Katie, of the Byron Sisters, Savin Rock, New Haven, Ct., Sept. 7.
Byron, Frederick, variety performer, Philadelphia, suicide, Sept. 12.
Bosco, Carl, magician, Donaldsonville, La., Sept. 19.
Campbell, J. K., negro minstrel, Pittsburg, Pa., Feb. 6.
Collins, Sam (Samuel Cohen), stage manager, Tivoli Theatre, New York City, during week ending March 2.
Chippendale, Mrs. F., wife of an actor, New York City, April 13.
Cunningham, Harry, actor, New York City, May 16.
Conroy, John, stage doorkeeper of California Theatre, San Francisco, Cal., May 6.
Connor, Thomas L., actor, Georgetown, Col., July 20.
Carroll, Peter, song-and-dance, Boston, Sept. 18.
Cheney, Arthur, theatrical manager, South Manchester, Ct., Oct. 15.
Collins, J. J., property-man, Brooklyn, L. I., Oct. 22.
Coleman, "Frenchy" (D. W.), shot in Macon, Ga., Nov. 2.
Coleman, Wm., proprietor of the Opera-house and Fifth-avenue Lyceum, Pittsburg, Pa., Nov. 26.
De Angelis, John, minstrel and variety, San Francisco, Cal., Dec. 25, 1877.
Davenport, Lily (Mrs. Frost Thorne), actress, Philadelphia, Pa., Jan. 14.
Daily, Thomas J., actor, San Francisco, Cal., March 18.
Dodge, Jerry A., advertising department of Forepaugh's Circus, Harrisburg, Pa., May 25.
Davis, J. R., actor, New York City, May 29.
Derr, W. R., equestrian actor, Morrisania, N. Y., June 7.
Davis, Lewis H., of Chace and Davis, song-and-dance, suicide, St. John, N. B., Aug. 3.
Drake, Georgie, variety performer, shot in San Antonio, Texas, Aug. 4.
Donnelly, Lena, variety performer, New Orleans, La., Aug. 17.
Darling, Mamie, child actress, San Francisco, Cal., Oct. 22.
Earle, Mrs. Kate, actress, Feb. 1.
Elliot, Henry A., business-manager, New York City, March 27.
Earnheart, Pauline, variety performer, New Orleans, La., Aug. 6.
Edwards, Billy (Wm. Edward Giles), song-and-dance, New Orleans, La., Oct. 1.
Fiske, W. H., actor, Rochester, Minn., Jan. 6.
Fredericks, Wm. S., actor, Philadelphia, Pa., Feb. 13.
Frank, Tony, leader of band with Forepaugh's Circus, Virginia City, Nev., May 5.
French, Samuel S., agent of Thorne's Comedy Company, Talladega, Ala., May 23.
Fenton, Capt. Thomas G., treasurer, Philadelphia, Pa., June 29.
Flintoff, Frances Alice, giantess, San Jose, Cal., about July 20.
Farnsworth, Abbie, variety performer, New Orleans, La., Aug. 7.
Fitz, John D., manager of Peak Bellringers, New Orleans, La., Sept. 20.
Frey, Sydney, attache of the New Central Theatre, Baltimore, Md., Dec. 21.
Gould, William, attache of Barnum's Show, New York City, Jan. 9.
Gifford, James, stage-carpenter, New York City, Jan. 25.
Gilbert, George H., actor, New York City, April 13.
Gaylord, Lew, negro minstrel, Philadelphia, Pa., April 7.
Hemphill, S. J., theatrical manager, Philadelphia, Pa., April 23.
Holmes, John C., ex-attache of Fox's Theatre, Philadelphia, Pa., April 28.
Hilliard, Daniel, of Hilliard & Hunting's Pacific Circus, Mount Carmel, Ky., May 26.
Harden, Fanny, serio-comic, New Orleans, La., Aug. 6.
Haywood, Carrie, variety performer, New Orleans, La., Aug. 16.
Henderson, Annie, dancer, St. Louis, Mo., Aug. 26.
Harkins, Mrs. D. H., wife of the well known actor, New York City, Aug. 29.
Hilton, Maud (Mrs. Frank Whicher), actress, Hyde Park, Boston, Mass., Sept. 8.
Howard, John P., actor, Buffalo, N. Y., Sept. 11.
Harrington, Ella (one of the Lawton Sisters, song-and-dance), New York City, Sept. 24.
Hann, T. R., actor, Philadelphia, Pa., Oct. 7.
Howard, Harry, variety stage-manager, Dallas, Texas, Nov. 8.
Heller, Robert, magician, Philadelphia, Nov. 28.
Hall, Rudolph C., bugle and clarionet player, Providence, R. I., Dec. 10.
Johnson, Charles E., of Hensley and Johnson, song-and-dance, New Orleans, La., Aug. 6.
Jones, Robert (Robert Tretheway), actor and stage-manager, Boston, Mass., Aug. 24.
Jackson, Sadie, serio-comic, New Orleans, La., Aug. 31.
Knapp, James, gasman Holliday-street Theatre, Baltimore, Md., Jan. 25.
Kelley, George, negro minstrel (Kelley and Manning), Baltimore, Md., June 7.
Kelley, Matt, minstrel and variety performer, San Francisco, Cal., June 18.
Levi, Charles, business-manager, New York City, April 16.
Lindon, Harry (Harry D. Knapp), variety performer, St. Louis, Mo., April 17.
Laconta, William, old-time banjoist and bone-soloist, Philadelphia, Pa., April 27.
Lang, Martin, business-manager of Flynn's Varieties, New Orleans, La., Aug. 15.
Langdon, May (also known as Annie Mack), variety performer, New Orleans, La., Aug. 7.
Leroy, J. H., actor, San Francisco, Cal., Sept. 15.
La Grange, Lizzie (Mrs. Moulder), variety performer, Philadelphia, Pa., Oct. 6.
Levick, Milnes, Mrs., wife of actor of that name, Mott Haven, N. Y., Oct. 8.
Lewis, Minard, scenic artist, Chicago, Ill., Dec. 12.
More, Philip Henry, actor, Indianapolis, Ind., Jan. 11.
Murray, Ed., Irish sketch artist, drowned in Evansville, Ind., Jan. 30.
Milton, Clara (Mrs. P. E. Sullivan, actress), San Francisco, Cal., Feb. 18.
Maddern, Mrs. Grace, mother of several professionals, St. Louis, Mo., March 23.
Morhard, Harry, variety-theatre pianist, Cheyenne, W. T., March 26.
McVicker, Frank, actor, Boston, Mass., May 19.
McCall, Ellie, actress, suicide, New York City, July 17.
Montague, H. J., actor, San Francisco, Cal., Aug. 11.
Mollenhauer, Henrietta C., Fort Hamilton, L. I., Aug. 13.
May, Minnie, variety performer, New Orleans, La., Aug. 3.
Morton, Clara, variety performer, New Orleans, La., Aug. 16.
Mortimer, John K., actor, San Francisco, Cal., Sept. 17.
Melville, Ollie (Olivia Hope Pettit), variety performer, New Orleans, La., Sept. 28.
Morris, Billy, Ethiopian comedian, Boston, Mass., Oct. 11.
MacDonnell, Thomas A., panorama-manager, Philadelphia, Pa., Oct. 10.
Marshall, Josie, variety actress, Newark, N. J., Oct. 15.
Morgan, Thomas B., officer in variety theatre, Philadelphia, Pa., Oct. 16.
Morgan, William, scenic artist, Brooklyn, Oct. 31.
Murray, George W., negro comedian and clown, Philadelphia, Pa., Dec. 15.
Norris, James W., actor, Lexington, Ky., March 29.
Norton, John S., actor, New York City, April 21.
Noyes, Frank, actor, New York City, July 13.
Newton, Thomas W., gasman at Bowery Theatre for many years, New York City, July 21.
Niblo, Wm., theatrical manager, New York City, Aug. 21.
Neiland, John, variety performer, Chicago, Ill., Aug. 18.
Oakes, James, at times interested in the management of theatres, Arlington, Mass., June 5.
Powers, Perry, variety manager, Cairo, Ill., Jan. 22.
Pike, Lew R., business-manager, Boston, Mass., March 20.
Paynter, John M., advance-agent, Chicago, Ill., March 16.
Pierson, Fanny, actress, New York City, April 15.
Percival, Dave, chariot-driver, Phila., Pa., about June 9.
Power, Ed., husband of Kittie O'Neil, Colfax, on the cars en route from San Francisco to New York City, Aug. 12.
Painter, (of Painter and Durand), gymnast, Cincinnati, O., Dec., 1877.
Pond, Charles, agent, Chicago, Ill., Nov. 11.
Paul, Mrs. Sarah E. (widow of W. H. Paul), New Bedford, Mass., Nov. 29.
Reynolds, Charles (of the Reynolds Brothers), song-and-dance, San Francisco, Cal., Jan. 7.
Rowe, Mrs. Louisa, actress, New Orleans, La., March 26.
Rooney, Frank, actor, San Francisco, Cal., April 18.
Raffile, Charles, actor, West Haven, Ct., June 3.
Ruby, J. H., actor, suicide, San Francisco, Cal., July 13.
Ross, Victoria, variety performer, New Orleans, La., Aug. 5.
Ryan, Belvil, actor, St. John, N. B., Dec. 1.
Rebecchini, Ramero, musician, New York City, Dec. 24.
Robinson, Mrs. John, circus, Cincinnati, O., Dec. 24.
Sedgwick, Alfred B., musician, Brooklyn, L. I., Jan. 4.
Smith, John, bass singer, Tennessee Jubilee Singers, Washington, Mo., Jan. 24.
Spaulding, John F., musician, Stockton, Cal., Dec. 16, 1877.
Stevens, Mrs. Mary, actress, New Orleans, La., April 3.
Shaffer, Prof., magician, Castroville, Texas, April 4.
Strickland, John, circus-driver, accidentally killed, New York City, April 18.
Steele, I. J., manager of Grand Opera-house, Reading, Pa., and a magician performing under the name of Prof. De Lan la, Reading, Pa., June 4.
Stanley, Viola, song-and-dance, Kansas City, Mo., July 21.
Street, W. L., actor, Philadelphia, Pa., June 27.
Sandford, Genl. C. W., theatrical manager, Avon Springs, N. Y., July 25.
Scheller-Methua, Marie, also her husband, J. Guido Methua, yellow fever, Vicksburg, Miss., Sept. 3.
Spess, Pat, billposter, with Howe's London Show, Chicago, Ill., Sept. —.
Soule, Susie (Mrs. Susie E. Ford), actress, San Francisco, Cal., Sept. 21.
Sarzedas, David A., actor and stage-manager, Louisville, Ky., Sept. 7, 1878.
Steinkuhl, Chris. D., theatrical manager and treasurer, Memphis, Tenn., Nov. 10.
Simpson, Jonathan, treasurer Bryant's Minstrels, New York, Dec. 6.
Thompson, John A., business-manager and journalist, New York City, Aug. 11.
Taylor, Eugene M., actor, Arcola, Ill., Sept. 15.
Thorpe, Ira B., contracting agent of Sells Bros. Circus, Topeka, Kas., buried in Columbus, O., Oct. 13.
Volante, Mlle., trapeze performer, shot by accident on the stage of the Opera-house, Pawtucket, R. I., while assisting Jennie Franklin in rifle-shooting feats, Apl. 5.
Verne, —, song-and-dance, of Giles and Verne, New Orleans, La., Sept. —.
Wilkins, Mrs. Sidney B. (Jones), actress, New York City, Jan. 6.
Whitney, Eva (Mrs. James Holly of Homer and Holly), serio-comic, Chicago, Ill., Dec. 28, 1877.
Willard, Henry E., manager, New York City, Jan. 27.
Walters, Charles, of Walters and Morton, song-and-dance, New York City, Jan. 31.
Wilson, Theodore (Theo. Pieringer), stage-carpenter, Cleveland, O., Jan. 24.
Wild, George, variety performer, drowned off Pensacola, Fla., while bathing, March 17.
Whitlock, William M., negro minstrel, Long Branch, N. J., March 19.
Wood, Rosina Delight, giantess, Florida, May 2.
Well, G. Myer, negro performer, Boston, Mass., May 12.
Wells, Mary, actress, New York City, July 16.
Warren, Minnie (Mrs. Major Newell), dwarf, Middleboro, Mass., July 23.
Woods, Joe, variety performer, New Orleans, La., Aug. 1.
Winegard, Charles H., leader of orchestra, Chicago, Ill., Aug. 28.
Wallace, Mrs., with Hayes & Benham's Circus, New Zealand, Sept. —.
Wesley, James W., variety performer, Cincinnati, O., Oct. 24.
Warren, Edward W., panorama proprietor, Boston, Mass., Oct. 28.
Weston, Harry (formerly of Weston & Walling), real name Harry M. Phillips, Washington, D. C., Nov. 15.
Willis, Jas., stage-carpenter, San Francisco, Cal., Nov. 23.
Young, B. Frank, treasurer, Philadelphia, Pa., May 4.
Yerance, Ida, actress, San Francisco, Cal., Dec. 11.

In Foreign Lands, so Far as They Have Come to Our Notice.

Allinson, Mamie C., Liverpool, Eng., Dec. 14, 1877.
Angelini, Signor, theatrical manager, Milan, Italy, February.
Allen, John, Jr., musical director, Hull, Eng., Oct. 18.
Andrews, Wm., comedian, Woolloomooloo, N. S. W., Sept. 28.
Arnold, J. (Joseph Jackson), minstrel, at sea, in East Indian waters, Oct. 28.
Barettl, Mlle. Blanche, actress, Paris, December, 1877.
Blake, John, actor, Leeds, Eng., Dec. 27, 1877.
Brauer, Carl, theatrical manager (suicide), Germany, Jan. —.
Burke, Thomas John, actor, Liverpool, Feb. 11.
Baird, C. J., professor of music, Brighton, Eng., March 26.
Barlow, Harriett, actress, found dead, London, April 19.
Baretta, Domenico, clarionetist, Milan, Italy, in July.
Bernard, Sallie, child-actress, Scarborough, Eng., Oct. 21.
Brah-Muller, Gustav, composer, Berlin, Prussia, in November.
Binge, John, dramatic vocalist, London, Nov. 21.
Bauer or Baveri, Edouardo, composer, Milan, Italy, in November.
Clifton, Wm. Rumball, actor (suicide), Cape Town, So. Africa, Nov. 21, 1877.
Chevillard, M., violoncellist, Paris, Dec., 1877.
Cobb, George, ex-theatre proprietor, Brighton, Eng., Dec. 29, 1877.
Checchi-Bazzo, Mme., actress, Paris, Jan. 29.
Conneroni, Francisco, musical composer, at Trieste, Jan.
Cabianca, Jacopo, librettist, Narostica, Jan.
Carnes, George, manager, England, Feb. 3.
Crowhurst, Alfred, equestrian director, London, Feb. 10.
Clute, Mrs. James Henry, retired actress, Bristol, Eng., March 27.
Chester, John, actor, Portsmouth, Eng., May 26.
Campbell, Wm., Scottish giant, Newcastle, Eng., May 26.
Chute, James H., theatrical manager, Bristol, Eng., July 23.
Cuthbert, Mrs. Phoebe G., retired actress, Royal Dramatic College, Eng., July 20.
Chart, F. B., theatrical manager and treasurer, Brighton, Eng., July 24.
Cowdery, C. H., actor, shipwrecked, near Perth, Western Australia, about July 22.
Ciaschetti, Serafina, operatic vocalist, Santiago, South America, in September.
Donaldson, W. A., retired actor, London, Dec. 19, 1877.
Du Rocher, M., musical conductor, Paris, Dec., 1877.
Dewar, Fred., actor, London, Jan. 8.
Does, Chasvander, pianist, the Hague, Holland, Feb. —.
Darley, J. E., stage-machinist, Great Grimsby, Eng., Feb. 23.
Dieppe, M., professor of trombone, Paris, France.
D'Aste, Miss Lottie, London, May 18.
Deulin, Paul, comedian and dancer, London, Aug. 13.
Doering, Theo., veteran actor, Berlin, Germany, in August.
De Lagoanere, Madame, pianist, Paris, in September.
Desanl, Guiseppe, musician, Turin, Italy, in November.
De Baillon, Madame, retired vocalist, Milan, Italy, in November.
Dal Molin, professor of music, Padua, Italy, in November.
Evans, John, variety performer, Wigan, Eng., Feb. 4.
Edwards, Miss Bessie (Mrs. Cowdery), actress, shipwrecked, near Perth, Western Australia, about July 22.
Ellis, Edward, an orchestra leader, London, Oct. 20.
Emiliani, Cav., violinist, Naples, Italy, in November.
Fiori, Giorgio, operatic baritone, Milan, Italy, in April.
Fraser, Robt., buffo vocalist, Glasgow, Scotland, Nov. 27.
Guillemin, Mme. Marie, actress, Paris, Jan. —.
Gavon, Mme. Emilie, retired actress, Paris, March 18.
Giamboni, Augusto, professor of the piano and composer, Florence, Italy, in April.
Gunn, John, theatrical manager, London, April 21.
Gatti, Carlo, proprietor of Gatti's Music Hall, London, in Dongio, Switzerland, Sept. 6.
Guedernoff, Gen., ex-intendent of the Russian Opera, St. Petersburg, in September.
Gye, Frederick, operatic manager, London, Dec. 4.
Harrison, John, costumer, London, Jan. 7.
Harwood, Thos., variety performer, Manchester, Eng., Jan. 30.
Holt, Mrs. Clarence, actress, England, April.
Horsman, Mrs. Chas., actress, Bradford, Eng., June 4.
Holloway, John, circus performer, London, June 3.
Hawkins, Henry, musician, drowned in the Thames River, Eng., in September.
Harris, Howard, music-hall conductor, Portsmouth, Eng., Sept. 4.
Herring, Paul, pantomimic clown, London, Sept. 18.
Hauser, Frau Johanna, operatic vocalist, Prague, in Dec.
Holland, John W., musician, Manor Park, Essex, Eng., Dec. 5.
King, Mrs. T. C., Worcester, Eng., Jan. 11.
Knott, John, musician, Bolton, Eng., Jan. 16.
Kingdon, John, violinist and vocalist, Exmouth, Eng., Jan. 26.
Kelleker, Chas., actor, London, Oct. 2.
Kepler, Philip, musician, near Brighton, Eng., Nov. 20.
Jones, Benjamin, violinist, Croydon, Eng., Feb. 17.
Joper, Alfred, pantomimist and dancer, London, Aug. 6.
Junca, M., operatic basso, Paris, Oct. 3.
Jutemari, Sig., vocalist, Milan, in Sept.
Jemingo, Tony, musician, Bristol, Eng., Oct. 7.
Jappata, Phillippo, composer, Comacchio, Italy, in Nov.
Long, Fred G., musical director, Belfast, Ireland, Jan. —.
Loom, Samuel, manager of portable theatres, Norwich, Eng., March 5.
Landwest, Thos., negro comedian, England, April 24.
Lovell, G. W., dramatist, Hampstead, Eng., May 13.
Leonard, Denis, comedian, England, in June.
Lidel, Joseph, vocalist, London, in August.
Lees, Thomas, circus-rider, Dunedin, New Zealand, in August.
Lenton, Thomas, gymnast, ceiling-walker, etc., Nottingham, Eng., Oct. 22.
Lausa, Guiseppe, musician, Naples, Italy, in November.
Lauri, Miss Charlotte (Mrs. W. Forber), serio-comic vocalist, London, Dec. 4.
Marzucato, Alberto, singing-master and director of the Conservatoire, Milan, Italy, Jan.
Mayaud, Edmund, musical composer, Paris, Jan.
Montaruti, Paola, orchestral director, Piacenza, Italy, Jan.
Mascalchini, Sig., ex-opera manager, Genoa, Italy, Jan.
Martinetti, Giacomo, theatre proprietor, Milan, Italy, Jan.
Morosini, Rietro, impresario, Milan, Jan.
Moriana, Napoleone, operatic tenor, Florence, Italy, in March.
Melling, J., musical director, drowned, Lincoln, Eng., May 4.
Marquet, Mme. Delphine, actress, Neuilly, France, May.
Mathews, Charles, actor, Manchester, Eng., June 24.
Murray, Edward, manager and tenor-vocalist, London, Aug. 9.
Mathers, Arthur, musician, Leeds, Eng., Aug. 27.
Menissier, M., dramatic author, Paris, Oct. 15.
Mackenzie, Hector K. L., comedian, Oxford, Eng., Nov. 12.
Maurer, Louis, violinist, St. Petersburg, Russia, in Nov.
Meerti, Mme. Blaes, vocalist, Brussels, Belgium, in Nov.
Marshall, Miss Polly (Mme. Zerman), retired burlesque actress and dancer, London, Nov. 17.
Moniot, M., pianist and composer, Paris, Nov.
Methtepel, Albert, song-writer, Berne, Switzerland, Nov.
O'Reilly, Miss Kate (Mrs. Holt), actress, North Fitzroy, Australia, Dec. 27, 1877.
Postalardo, Sig., impresario, Italy, Dec., 1877.
Portaluppi, Ernesto, organist, Milan, Italy, Jan.
Papier, Ludwig, organist, Leipsic, Germany, March.
Palmer, Chas. E. (Geo), actor, Island of Jersey, March.
Percy, Thos., actor, England, April 21.
Prunmera, contortionist, Dublin, Ireland, April 15.
Phillis, Juliana (Mrs. A. H. Marsh), Glasgow, Scotland, May 29.
Pillans, R. S., comedian, Edinburgh, Scotland, July 10.
Palombi, Sig., vocalist, Milan, in Sept.
Phelps, Samuel, veteran actor, London, Nov. 6.
Perrone, Signor, scenic artist, Milan, Italy, Nov.
Rummel, Fraulien Josephine, Germany, Dec., 1877.
Rourke, E., comedian, Gloucester, Eng., Jan. 28.
Ricordi, Gianpiero, tenor singer, Milan, Italy, Feb. —.
Rossaro, Carlo, opera composer, Turin, Italy, Jan. —.
Reachsel, Johann, violoncellist, Paris, in April.
Robinson, J. T., Government theatrical architect, London, July 15.
Reid, S., retired actor, England, July 18.
Rasori, Cesare, piano-maker, Bologna, Italy, in September.
Romagnoli, Pietro, pianist, Naples, Italy, in November.
Rosa, Cesare, musician, Verona, in November.
Rapael, Mlle., opera bouffe vocalist, Madrid, Spain, in November.
Roselle, W. H. (William Hawkins), London, Dec. 11.
Simon, M. F., dancer, Paris, Dec., 1877.
Smith, George, theatrical manager, Grimsby, Eng., Dec. 19, 1877.
Schwartz, Wilhelm, singing-master, Berlin, Prussia, Jan. —.
Sheldoan, Edward, billposter, Leeds, Eng., Jan. 27.
Summers, Oliver, buffo-vocalist, Stockton-on-Tees, Eng., Feb. 5.
Santoni, Mme., ex-operatic-vocalist, Madrid, Spain, Jan. —.
Sepilli, Sansone, librettist, Rome, Italy, in March.
Strozzi, Signor, baritone, Madrid, Spain, in March.
Stilt, Richard, clown, London, May 31.
Strange, Fred, London, July 15.
Sheridan, Miss Amy (Mrs. Preston), burlesque actress, Brighton, Eng., Nov. 11.
Tresse, Joseph, musical publisher, Auteuil, Dec., 1877.
Thompson, John, dramatic critic, London, Dec. 22, 1877.
Torosella, Sig., harpist, Trieste, Jan. —.
Tallandiera, Mlle., actress, France, in May.
Tennyson, Edward, ventriloquist, Norwich, Eng., Oct. 21.
Toloni, Teresa, vocalist, Milan, Italy, in November.
Tempia, Signor, director of singing at the Turin Conservatoire, in November.
Venzano, Luigi, violoncellist, Geneva, Switzerland, Jan. —.
Venanzie, Signor, dancer, Turin, Italy, Jan. —.
Valentine, Thos., musical composer, Birmingham, Jan. 11.
Valloing, Alexandre, teacher of the piano, St. Petersburg, Russia, in October.
Vesardi, Carlo, professor of the violin, Bologne, Italy, in November.
Webster, Fred, London, Jan. 2.
Warren, Wm., musician, Liverpool, Jan. 15.
Webb, Willie, "baby-actor," Goerletz, Germany, Jan. 26.
Weber, Victor, professor of music, Strasbourg, France, March.
Whatton, W., actor, Grimsby, Eng., March 8.
Ware, Courtney, theatrical manager, Plymouth, Eng., July 31.
Williams, Mr., violinist, shipwrecked, near Perth, Western Australia, about July 22.
Williams, Miss Minnie, soubrette actress, shipwrecked, near Perth, Western Australia, about July 22.
Wippern, Louise H., vocalist, Berlin, Germany, in Oct.
Wadmore, Mr., operatic vocalist, London, Nov. 4.
Wigan, Alfred, actor and manager, London, Dec. 1.

INTRODUCTORY.

MONDAY, Dec. 30, '78.

On the brink, as it were; on the verge of another year, as it might be; on the narrow stretch of time that bridges the abyss between the old year and the new, in a manner speaking. In other words, we are on the last quarter, and rapidly closing up the gap that shall land us—where? Aye, "there's the rub," as the melancholy Dane remarks; whether, in leaving the ills we have had in '78, we are not flying to others we know not of in '79, et cætera. This it is that gives us pause, and suggests that we hold our horses ere making a dash for the next heat. The year so soon to end has not been of that character to cause us deep distress at its departure; on the contrary, calamity, ruin and desolation have attended it from beginning to finale, with here and there a streak of light disclosing a brighter prospect in the faraway—a sort of rift in the clouds of adversity betokening happier days to come, and "plenty of good wittles," as the undulating Jem Baggs the piper would give voice to. To say that we intend to go into mourning for sixty days because the old year is getting to the ragged edge of that bourne whence, etc., would be an unpardonable sin, insofar as we mean to do nothing of the kind. To be plain in the case of the dying year, we *might* say that we part with it without a pang of regret, but that would not be true; for, though evil influences ruled throughout its reign, nevertheless it brought in its train some happy moments, some sweet and tender thoughts and realities, which leave their mark as guideboards on the road of life, pointing out the right path to the weary wanderer, and directing the footsore traveler to the haven of rest and refuge on Zion's Hill. ["What are yer givin' us?" James, you have neither ear for music nor taste for sentiment, and your slang expressions should be reserved for other occasions than the present.] ......Yes, we shall all make calls New Year's Day. Even James has got him a white cravat—nobody would suspect that it was originally a cheese-bandage—and a pack of cards, which he intends to drop into the baskets. James is not snobbish. He will cheerfully call upon anybody who serves a free lunch, and stay as long as the lunch lasts. And this subject of calls puts [Wall-street readers of THE CLIPPER will observe the neat juxtaposition of those two words] us in mind of a bit of advice we have to offer on the matter. It may prove more palatable if presented in the shape of verse:

NEW YEAR'S CALLS.

If Tony Pastor should call on his flock,
And Wambold call for his Grandfather's Clock,
And Talmage call for his rye and rock,
Or a little rum and honey;
If Wallack should call for an old play new,
And Booth should call for a gimcrack or two,
And Boucicault call on a lawyer to sue—
Now, wouldn't that be funny?

If the S. for P. of C. to C.
Should call on the children and give them a fee
In place of a lecture on cruelty,
A crust of bread and a copper;
If the famous man with the iron jaw
Should call on his muscular mother-in-law,
And the referee should decide it a draw—
Now, wouldn't that be proper?

If Miss Hauk should call for quail (that's good),
And Mapleson call for the wine, as he should,
And robins call on the Babes in the Wood,
To cover them up in their folly;
If the property man should call for wings
Of turkeys and chickens and various things,
And Backus should call on a pair of kings—
Now, wouldn't that be jolly?

......The cold wave which wove over the metropolis during the past week served to balance accounts with the hot wave which het us in the halcyon days, just about six months ago, and made things extremely warm for us in the glad and blithesome Summer-time. The frigid flood was at its best on Christmas-day, and so the comforts of home were enjoyed by those who seldom spend their holidays in the family circle, and outdoor pastimes and diversions experienced a freeze-out that had not been anticipated. While hereaway we had a "Solid North," with skating, and snow and ice all around and about us, our brethren of the Sunny South were reveling in a temperature that brings with it beautiful flowers, and fruits, and singing birds, and bull-frogs, and many other things which with us are now but a sad memory......A terrible disaster overtook "Our Jim" on Christmas-day. In the goodness of his heart, and in the bounty of his benevolence, the lad, mistaking a white and clean-cut goose for a turkey, bought the innocent bird, and presented it to his boarding-house lady for her Christmas dinner, with the compliments of the season, many happy returns of the day, and so forth. For some time past the ambitious youth has been subject to fitful spells of chills and fever; but it was supposed that the roots of the disease had been, under skillful medical treatment, entirely eradicated. With a light heart and a keen appetite, the result of three days of fasting, Jimmy took his seat at the festive board, around which were assembled the full strength of "Our Boarding-house" company. With a lavish hand—a rarity in boarding-house communities—the landlady helped her guests, but the united offerings on Jim's plate towered high over all surrounding objects; and at that moment the gladsome expression on the boy's countenance was a sight to behold! In the touching language of the poet:

"I saw it but a moment, but methinks I see it still."

We would fain linger a moment o'er this peaceful scene, but Christmas-dinners, like tide and time, wait for no man; and so, "on with the revels." The Jim boy had thrown off his coat, the better to enable him to grasp the situation, and squared himself for the task before him; but ere he could transmit to the receiving reservoir the first portion of his cooked goose a *chill struck him!*—a fierce, reckless and unrelenting chill; and, though the lad made the most strenuous efforts to effect a connection between the home-plate and his base of supplies, it was all in vain. The chill shook him like a frightened shaking Quaker; and as fast as he essayed to open communication, just so fast was the provender scattered o'er the banquet-table, until it resembled a shower of fish and flesh, and he sank to rise no more. He fell as a living martyr falls, with his goose and things around him.

"Oh, it was pitiful, in a whole city full,"
Goose he had none;
And he so hungryfull, likewise so wungryfull,*
Nary a bone.

[* There is no such word; but we could think of nothing better to answer our purpose, so we coined a word, which, you will no doubt be willing to admit, is a "coign of vantage." We make this explanation because we do not desire to take a mean advantage of our readers, and foist upon them for real a word that does not exist.—ED.]

......The theatres did fairly well on Christmas day and night—albeit, unused to the unmelting mood, many erstwhile rounders stuck to the stove like it was a thing of life and joy forever. The poor player, bereft of those social ties which make home happy on Christmas-day, acted his part over and over again; and though the fumes of the savory turkey were wafted to his olfactories like the spices of Araby the blest, yet it was but breathing the word of promise to the nose, to break it to the mouth. The most successful financial venture of the week was the exhibition of a couple of walking gentlemen in Gilmore's Garden, where, on Christmas day and night, some twelve thousand spectators assembled! much to the disgust of legitimate managers and leading men in other walks of show-life. With such golden returns attending the efforts of the walkers, it will not be surprising to see great additions to that line of business. Napoleon Campana came out of the campaign a long way in the rear, and therefore did not prove to be such a wonderful wonder as premonitory Bridgeport symptoms had led us to affect to believe......In this effervescent holiday season we would fain step down from our high and dignified position, and, on a grosser level, make conundrums for the million. The difficulty experienced in concocting a problem of this kind must be evident to the most untutored mind; but, with our vast resources and unlimited range of conundrumatical lore, all obstacles fade away like a free lunch within reach of the passing fiend. This much by way of preliminary exercise. Now, why is the hat of a well-known dramatic agent like a celebrated "bill-writer?" Because it *Fits Simmons!* [Explanation.—*Simmons* is the name of the dramatic agent previously alluded to, while *Fits Simmons* is that of the bill-writer so cunningly mentioned. The hat, being made to order for the dramatic agent, very naturally—provided the hatter has done his duty honestly and strictly in accordance with the skill of his craft—*fits Simmons!* Thus is order evolved out of chaos, and the beauty of this delicate little composition is made manifest at a glance.—ED.]......Managers have always enjoyed a reputation for being courteous and polite to one and all of their constituents; yet how are we to reconcile that fact with the boasts now being constantly made in the public prints that hundreds are *turned away nightly?*......Some people are very thin-skinned indeed, and some performers are so *extremely* fastidious as to make us ashamed of them. The following exemplifies a case in point:

Scene, dramatic agency.—Agent, reading contract to minstrel: "The party of the first part hereby agree ——"

Indignant Song-and-dance Artist—"Nixy, Jim—I won't go on in the *first-part!* I'm engaged for de olio." (He is taken out and rubbed with *olio margarine.*)

......Kate Claxton probably does better with her double "Orphans" than with her "Double Marriage." *Postscript.*—This is not intended for a double entendre....In these joyful times Brother Colville finds unalloyed happiness in playing with the "Babes in the Wood." Our Jim, whose ideas are more elevated, derives equal pleasure in copious draughts "drawn *from* the wood."......We send abroad thousands of dollars every year to aid the heathen in his blindness, yet here, right at our own doors, are thousands of benighted settlers, living year after year in total depravity and ignorance, and yet nothing is done in their behalf, else why do we witness such imbecility and want of knowledge as were shown in a temperance procession in a country town one day last week, when a banner was borne along with this inscription thereon in gilt-edged words: "All's well when daddy's sober," which was altogether wrong, the true reading being: "All's well that ends well."......No, James; the *Nun* Brothers, with Tony Denier, are in no way related to the *Monk* Sisters, and "don't you forget it."......Anna Dickinson is studying French history, preparatory to returning to the rostrum, on which she shines with a soft and refining lustre, like Edison's electric light in a two-edged circus. As a stageist, Anna was not a triumphant success, called out at the end of every act; but when she dons her lecture-dress and mounts the rostrum—[Rostrum is a good word to repeat]—she "lays over 'em all." Let us once more prepare to receive Anna with open arms on the anniversary of her climbing up the rostrum......"At Last," Mr. Wallack announces his first appearance this season. This new play must not be confounded with that other *last* piece, "The Cobbler of Comare," although both are placed on an equal footing so far as the auxiliaries are concerned......The appended lines, rare in their simplicity and grand in their conception and intrinsic merits, are not intended to cast reflection on anybody or anything, as one might imagine, but are published as an evidence of our good will for Horace and his combination. Now just see how cleverly we answer this question:

"ALICE, WHERE ART THOU?"

At last she has left the redoubtable "Jinks;"
Of wardrobe galore she's bereft him;
Yet still he continues to "dress" all his plays,
Though naught but a *Dickey* is left him.

....The sea-serpent has been heard from. It's a big thing on ice, and is making its way this way. Hurrah! and a tiger!......Reports are rife that Barnum has caught the author of "Beautiful Snow," and will shortly place it on exhibition. Let the joybells clang and the bombadoon evoke its loudest strains......One of the most fascinating sights in the world is to see a sleigh-belle dumped into a big snow-drift, unbeknown to her until she is over her head. Try it some day...... The young woman who "would not live alway" is now hedging, and a consultation of the most skillful physicians has been called with a view to her ultimate recovery.........If you desire to be kept posted in theatrical and sporting affairs ever since the opening of Noah's ark and the beginning of the human race, get THE CLIPPER ALMANAC. But "don't give it away."......In taking in the various samples of soothness that may be offered you on New-Year's Day, remember that there comes a time of reckoning, when all your Spartan firmness will be necessary to save you from the fury of a woman scorned, than which the lower depths fail to provide her equal. This is not said from any private pique we may have against the sex, but in justice to those of the opposite persuasion......What an interesting thing it is, when you come to think of it, for Marie Roze to sing under the direction of Mapleson. Why? Because Marie is the evergreen daughter-in-law of the sugary Mapleson. [Dwell softly upon the evergreen and maple.] Yes, the case is so peculiar that we must have a little song

ABOUT MARIE'S MANAGER.

'Tis a widely accepted opinion
That, when a young couple once marries,
'Tis the mother-in-law's dominion
To manage, as long as she tarries.
But those who take note of the opera
A different conclusion must draw;
For here the fair Marie was managed,
You know, by her father in-law!

FACT AND FANCY FOCUSED.

The father of August Wilhelmj the violin-player is reputed to be, next to the Emperor, the largest vineyard-proprietor in Germany. His graperies are at Biebrich, on the Rhine, where August himself resides when he is not fiddling for art's sake—and "$30,000 a year."......Miss Ida Van Courtland took the place of Lillie Eldridge last week in "A Farmer's Daughter."....Christine Nilsson's husband has gone into business in Paris, France......Robert Spiller and John Goodwin, the one the manager and the other the advance-agent of the Louise Pomeroy Combination, withdrew from it in Decatur, Ill., and were to have reached this city late last week...... It is announced that M. Faure will shortly return to the Paris Opera....Max Strakosch, having decided to fill Booth's Theatre with Mlle. Litta's melodies, instead of Herman Linde's histrionism, will switch the German tragedian onto a side-track, viz., Steinway Hall, where he is to celebrate the Battle of New Orleans by giving recitations......Christmas-eve was fittingly celebrated at Heuck's Opera-house, Cincinnati. Through Charles Pope, the company and other attaches of the house presented the proprietor with a gold watch valued at $250. While this was being done, the employes in the front of the house were mindful of all that had been done for them by William Gruelow, head-barkeeper, to whom they presented a gold-headed cane......Among those who enjoyed the performance at the Arch-street Theatre, Philadelphia, on Christmas afternoon, was Master Barrymore, scion of Maurice Barrymore and Georgie Drew. His grandmother, Mrs. John Drew, had placed a private box at his disposal. The youngster seemed to enjoy this Christmas box..........Franz Serrais, eldest son of the noted violoncello-player, is composing the music for a lyrical poem, "L'Apollonide," which Leconte De Lisle is writing......Marietta Ravel (Mrs. M. W. Hanley) has just recovered from a long and severe illness......The $1,200 diamond-ring that Fanny Davenport left on her washstand in the Waddell House, Cleveland, O., and that mysteriously disappeared, has been found by her in the bottom of her trunk. How it got there was a conundrum. It has been "given up"......Charming Jenny Engle—who, by-the-bye, came to be known as Jenny because at Laura Keene's, when she was a girl, she was called "Tiny" Engle, but not called "Tiny" because she was little—has risen to the dignity of authorship, if we are to credit an accompaniment to a song just published in San Francisco—"words by Jennie Engle, music by A. M. Gretchen." Its title is "Merry Chink-chink-chink."......Jennie Blitz (Mme. Van Zandt and Signora Vanzini) has been engaged for the Teatro Reggio, Turin, Italy, and was to have begun there as Zerlina in "Don Giovanni."...... It is now explained that the reason Goldmark's opera "Queen of Sheba" was not brought out at Covent-garden, London, Eng., is that the Licenser of Plays regarded it as objectionable because of the Biblical nature of its subject......The attaches of the Coliseum, Cincinnati, on Dec. 26 presented Manager James S. Edwards with an elegant cameo-ring and a silver inkstand; and on the 27th Manager Douglass presented A. Thayer with an Elk pin......Col. Mapleson and the bulk of his troupe left here on the 29th inst. for Boston. Minnie Hauk being advertised to appear in "Carmen." But Minnie is here (Dec. 30), suffering from a sore throat. It is asserted in her behalf. Mapleson has refused to accept a certificate from her physician. Marie Roze is also sick. She, too, did not go to Boston with the troupe, and Dr. Mott, her physician, is credited with an utter inability to see how Roze can leave her bed for a week yet. Mapleson is truly in hot water through his chief melodists......The burlesque of "Fair Rosamond" is to be performed by amateurs on Jan. 2, 3, 4, at the Union League Theatre, this city, for the benefit of the Harvard Boat Club fund......Mlle. Marco (Miss Kate Smith) is one more prima-donna under the weather. It is whispered in private circles that her trouble is bronchitis, and that she has been forbidden to sing for a year. Another drop added to Max Strakosch's cup of woe......Henry Irving has determined to attempt to abolish the London practice of selling programmes. At his theatre "no fees of any kind will be permitted."......Francis Murphy lectured in a Brooklyn (N. Y.) M. E. Church Dec. 29, and removed any possible doubt in the minds of his hearers by solemnly assuring them that a man could be either a Protestant or a Roman Catholic, and still be sober......At the Lyceum Theatre, this city, on the same night, it seemed the proper thing in behalf of temperance to exhibit upon the stage a sad-looking group of reformed inebriates from the Christian Home. One of the melancholy ones had been in the habit of taking opium "in doses of 200 grains," while another, about twenty-five years old, had been "a drunkard for thirty years," sober never except when he had the yellow-fever. The usual appeal for reformatory coin, without which appeal these reformatory exhibitions would be incomplete, was made......In Cincinnati the people are extremely honest—or extremely blind. W. H. Power the actor on Dec. 26 dropped a pocketbook containing $30 in Ferguson's saloon. He left there, did not discover his loss for over an hour, and then went back and found the pocketbook on the floor of the saloon, with not a dollar missing......Sig. De Vivo is educating his eldest daughter for the operatic stage......Through relationship neither by blood nor by marriage is A. M. Palmer of the Union-square Theatre a murderer. The maniacal Palmer who shot and killed Officer Furness in this city on Saturday last is not in any way—all telegraphic dispatches from Connecticut to the contrary, notwithstanding Connecticut's steady habits—related to the managerial Palmer...... Prof. James Ernest Perring has been finally chosen as Professor of Singing in the Cincinnati Musical College. He is one of the prominent organists of this country, and for many years was attached to the Memphis (Tenn.) Cathedral......"Piccolino," music by Edmond Guirand, libretto by Sidney M. Samuel, will be produced, for the first time, by the Carl Rosa Opera Company, at the Gaiety Theatre, Dublin, the first week in January. It will afterwards be heard at Her Majesty's Opera, London......The male chimpanzee at the Zoological Gardens, Philadelphia, is now a widower......London, Eng., is enjoying a new pianist—Mlle. Janotha, a pupil of the renowned Mme. Clara Schumann....Wagner's "Rienzi" will be produced at Her Majesty's Theatre for the first time in England, and in English, on Jan. 28, 1879....Mrs. Eliza Everitt, daughter of the eldest son and the namesake of Robert Burns the poet, has recently died at Bath, Eng. It was regarded as an unusual pleasure to listen to her singing of "Lea Rig" and other of her grandfather's songs. She leaves a daughter, who in features resembles the poet, as her mother resembled him......London is being stirred by an elocutionist in many tongues. She has been giving recitations in private drawing-rooms. She is young in years, a Portuguese by birth, and Mlle. Antonini by name. She has a wonderful memory, and declaims in the purest accent in French, Spanish, Portuguese, Italian and English. The latter language she has made her special study. Her Lady Macbeth is said to be admirable in tone, fire and passion. She has a fine voice and great facial expression.....The Salle Ventadour, Paris, so long associated with the past glories of Italian opera and with the French Theatre Lyrique, was to have had its final representation of the lyric drama on Dec. 15, "Les Amants de Verone" being the opera. The theatre will be converted into a banking-house......Neil Bryant's friends in Buffalo, N. Y., expect that he will be released from his quarters in the Erie County Jail to-night (30). Neil himself expects to stretch his limbs in this city during the current week...... At A. R. Samuells' Mozart Garden, Brooklyn, N. Y., one day last week, General Tom Thumb walked alongside of Mme. Anderson—for a few minutes......To-night Thomas and his wife, and also their troupe, open at our Masonic Temple for a week......Church-organists are introducing "Baby Mine" as a voluntary......Henry Vincent, the well known English lecturer, died in England on Dec. 22.

CITY SUMMARY.

JOHN McCULLOUGH closed his engagement in the Grand Opera-house Dec. 28, "Coriolanus" continuing the attraction.

MANAGER STEPHEN FISKE of the Fifth-avenue Theatre has been confined to his residence for some days past by illness.

HAVERLY'S MASTODON MINSTRELS are to fulfill an engagement in this city early in February next.

"ALMOST A LIFE" is to continue the attraction at the Standard Theatre until Jan. 6, when Miss Katie Mayhew is to begin an engagement, acting in "M'liss," which has been partially rewritten since its production in Niblo's Garden. The succeeding attraction will be the operetta burlesque of "H. M. S. Pinafore."

THE SUCCESS of "The Messenger from Jarvis Section" at the Broadway Theatre seems to be well assured. The quaint acting of Mr. Macauley as Uncle Dan'l has taken a strong hold upon the public feeling, and that by the supporting company is above the average. A. S. Lipman, besides playing the villain, Sandy Mitchell, gives a clever impersonation of Russell Clay, the sailor-lover, for which, however, he gets no credit in the house-bills.

AT THE FIFTH-AVENUE THEATRE Joseph Jefferson continued to act in "Rip Van Winkle."

CHARLES A. WING, agent of "The Danites" Combination, was in town last week. He goes to England in February next.

IDA AND BERTHA FOY are shortly to appear in a Broadway Theatre in "Mischief."

COLVILLE'S OPERA BURLESQUE COMPANY began an engagement in the Park Theatre Dec. 23, producing "Babes in the Wood," which thus far has held possession of the stage. Manager Abbey has given it an effective mounting, and the acting has been all that could be desired. Frequent repetition, without change in the cast, has given the representation a smoothness and completeness of elaboration with regard to the minor details that approaches wellnigh unto perfection. The performances are utterly devoid of vulgarity, and there is not a movement, gesture, word or action which is in the slightest degree suggestive of improper thoughts. The objectionable features hitherto allied with burlesque performances have been eliminated. Mlle. Eme Roseau has made marked improvement as an actress since she was last seen in this city, while her artistic abilities as a vocalist have in no wise deteriorated. Her singing is one of the chief features, her selections being made with a view to please all classes, and range from operatic arias to simple ballads. Her vocalization of "Baby Mine" is so taking that she is rarely permitted to retire before responding to at least four encores, and generally the playing of the preliminary symphony by the orchestra elicits liberal applause, which attests the eagerness of the spectators to hear this popular number. Charles H. Drew and Miss Marian Elmore as the school-children Tommy and Sally respectively act with a deal of zest and vivacity. Mr. Drew's singing is a conspicuous feature, and in the duet "When a Little Farm we Keep" with Mlle. Roseau both were nightly recalled. Miss Lina Merville made a handsome and dashing Prince Prettyphellow. W. B. Cahill's mock-heroical acting of the cruel uncle Sir Rowland Macassar furnished food for mirth, while Miss Eleanor Deering's Lady Macassar was a good companion portrait. Miss Marie Williams gave a clever portraiture of A Bad Man, which was somewhat overshadowed by William Gill's more intensified impersonation of A Very Bad Man, in accordance with the degree of villainy required. Both were liberally applauded, and recalled after a duet. A. W. Maflin's make-up and delineation of Miss Jones the governess was a capital bit of eccentric character acting, while his grotesque dancing elicited shouts of laughter. The minor characters received due attention, and the concerted music and choruses were effectively sung. The episode of "Who Killed Cock Robin?" acted by little children, was a prominent and pleasing feature to adults, while it completely enchained the attention of the children in the audience. The costumes were rich and tasteful, and the appointments appropriate.

HARRY MINER'S CHRISTMAS.—In addition to having his theatre crowded both afternoon and night Dec. 25, Mr. Miner at the night performances was summoned from a private-box to the stage, where he was presented on behalf of the attaches of his theatre with a solitaire diamond stud, said to be valued at $600. Mr. Miner expressed his gratitude in a few well-chosen remarks.

NELLIE GERTINE, "double-voiced" vocalist, made her American debut at Tony Pastor's Theatre Dec. 23. Her voice has more than the ordinary compass, and is particularly strong in the lower notes and some few of the higher. She sang "Thou Art so Near and Yet so Far," during which she suddenly changed her tones from a high soprano to a clear, mellow baritone, while in her other selection, "The White Squall," the latter predominated. She was accorded a hearty reception, and her singing was freely applauded. Billy and Minnie Kaye during a plantation-scene gave songs-and-dances, camp-meeting hymns and other specialties, to popular approval. The three Miltons proved to be agile clog-dancers, and later Mary Milton sang "The Active Girl," introducing various other styles of dancing. The Twin Sisters French found favor in their songs-and-dances and double-clog dancing. The Parker Sisters—Georgie and Lizzie—gave "Dashing Isabelle," the freshest of their songs-and-dances, in a pleasing manner. Edwin French's banjo songs and witticisms elicited plenty of laughter, as usual, and he also acted Luke Starbottle in his own sketch, called "The Doctor's Trip to Europe," which closed the entertainments. R. M. Carroll and Sons performed their sketch entitled "Niches from Nature," and it gave them a good opportunity to display their varied accomplishments in singing, dancing and recitations. It could, we think, be improved by liberal condensation, as the time occupied for its performance last week was over thirty minutes. Prof. Parker and dogs reappeared after a week's absence, and proved as entertaining as ever. The constant improvement in their performances gives proof that Mr. Parker never relaxes his watchful care in keeping them up to their highest standard of merit. One of them does some remarkable long-distance leaping over chairs, which never fails to elicit most enthusiastic applause. In addition to the above, who were the fresh arrivals, Manchester and Jennings continued their eccentric songs-and-dances; Sheehan and Jones, aided by Jennie Satterlee, made a deal of fun in their sketch of "Our Stage-struck Daughter;" Tony Pastor sang a new song, entitled "My Sairy Ann," which he had just received from England, and which at once became popular; and Charles Worley, Frank Girard, Amy Carroll and others acted the opening sketch of "Mistaken Identity."

RAMERO REBECCHINI was killed on the evening of Dec. 24 by falling from a car on the elevated railway, on the Third avenue, near Eighty-fourth street. The accident was caused by his attempting to board a car after the train was in motion, and while the gates were closed. The injured man was taken to a neighboring drug-store, where it was discovered that his skull was fractured. Everything was done for his relief, and his relatives were sent for. The police, at the request of his sister, Mrs. Oaksmith, bore him to his residence, where he died at eight o'clock, ten minutes after his arrival. Mr. Rebecchini was unmarried, and resided at No. 1,219 Lexington avenue with his two sisters. He was born in Ancone, Italy. His father, Serafino Rebecchini, was a celebrated organist and teacher of vocal music, while his uncles on his mother's side were noted as painters and cornet-players. Deceased inherited both of these talents, the walls of his residence being adorned with numerous paintings in water-colors from his pencil; and he was also an excellent violinist. He came to this country in 1850, and was afterwards connected with the orchestra of various opera companies. He was in the orchestra of the Grand Opera-house until the death of James Fisk Jr. When Henry Tissington became the leader of the orchestra in the Union-square Theatre he engaged Mr. Rebecchini as *repetiteur*, which position he held until his death. A post-mortem examination revealed that he died of a compound fracture of the skull. His funeral took place Friday.

THE COMMITTEE OF ARRANGEMENTS for the annual ball of the B. P. O. Elks, which takes place at the Academy of Music on Feb. 6, have reconsidered their former proposition of making the coming ball a paid affair, and have concluded that it shall be, as before, an invitation one. One ticket will admit a gentleman and two ladies, but fifty cents will be charged for each additional lady.

HORACE WALL, whose return from England was chronicled in our past issue, has resumed the active direction of business in his dramatic bureau, 14 Union square.

THE ELKS' MUTUAL BENEFIT ASSOCIATION was organized in this city on Sunday, Dec. 29, by H. P. O. Neil, Wm. H. Silverhorn, Robert S. Martin, A. E. Georgie, E. G. Brown, Jacob A. Hatzel, Frank Abbott, John J. Tindale, Col. T. Allston Brown, Hugo P. O'Neil, Wm. B. Smith, Henry S. Sanderson, E. C. Chamberlin, Tony Pastor, and Joseph F. Waring, fifteen members of New York Lodge No. 1, B. P. O. Elks. These gentlemen met at Clarendon Hall, East Fourteenth street, this city, on Sunday afternoon, at three o'clock, which was their first meeting. They organized, and proceeded to the election of officers to serve for one year, with the following result: Henry P. O'Neil, president; H. S. Sanderson, vice-president; Adolph E. Georgie, treasurer; and Joseph F. Waring, secretary. The original promoters of this Association (the fifteen mentioned) are the directors. After the officers were elected a set of bye-laws, rules and regulations were drawn up and adopted. The objects of this association are to relieve the necessities of the families of deceased members who were Elks in good standing. We are requested to state that the directors are ready to receive applications from any Elk in the United States who is in good standing in the lodge from which he hails. Applications for membership can be made through any of the directors. The secretary's address is No. 90 Bowery, this city, and Mr. Waring will give any information desired.

MINNIE CUMMINGS' DRAWING-ROOM THEATRE, late Heller's, in West Twenty-fourth street, was opened Dec. 28, when "Manhattan Beach, or Life Among the Breakers," an operatic trifle in two acts, the music by Edward Mollenhauer and the libretto by Charles Barnard, was performed for the first time in this city, with the following cast: Mr. Gay, Russell G. Glover; Mr. Truelove, Thomas Bartleman; Mr. Faithful, Julian Francisco; Mrs. Gay, Miss Kate Goodall; Mrs. Faithful, Verona Jarbeau; Mrs. Truelove, Miss Mira Lucas. The story may be briefly told thus: Mrs. Gay, who is addicted to flirtation, having received letters from two lovers, decides upon punishing them. Upon the return of her husband from the city to Manhattan Beach she takes him into her confidence, and he obligingly retires while she receives the two lovers, one of whom brings a hot lunch in a basket. Having made each one believe that he is the favored suitor, they endure each other's society. The husband's return is made apparent by his singing outside, and the lovers, after enduring considerable fright, are concealed in a closet. During the second act the lovers, who are still in their place of concealment, are further tormented by Mrs. Gay, who brings in her husband, armed with a gun, with the apparent intention of shooting them, and then she brings in the wives of the two Lotharios, to whom Mr. Gay makes passionate love. Finally they are released, and a reconciliation takes place. Much of the music is taking and of the popular waltz style. The numbers which met with most favor were "The Drill Song," by Miss Kate Goodall; "The Widow," by Miss Jarbeau; and a bass solo in praise of clams and soft-shell crabs, by T. Bartleman. Mr. Glover, who sang the tenor role, was hitherto well known on the minstrel stage as C. R. Clinton. The operatic sketch was played the entire week. "In and Out of Place," with Miss Minnie Cummings in six characters, was also billed for the week; but it was only performed Tuesday, Wednesday, Thursday and Friday nights and Wednesday matinee, the lady being prevented from appearing on the other nights owing to her attention being engrossed by managerial troubles. Despite much opposition, Miss Cummings managed to keep the theatre open during the week, although the attendance was not large. This week Frank Drew and a dramatic company are to play in "Monsieur Jacques" and "The Irish Emigrant" until Wednesday, when a French opera-bouffe company are to begin a season, giving three light operas. Prices have been changed to $1 and 50 cents, having been hitherto $1 to all parts of the house.

AT THE SAN FRANCISCO MINSTRELS D. S. Wambold sang a new song entitled "Sweet Little Rose of the Lea" with telling effect. The other changes were "Till the Clouds Go By," vocalized by W. Raymond; "Stanley's African Dwarf," introduced by Add Ryman and Charley Backus; and a fresh ditty called "Get Up and Make the Fire," which, being rendered by George Thatcher in his inimitable style, evoked screams of laughter.

[illegible]. G. BAILEY sailed for Europe in the steamship Montana Dec. 24, in quest of novelties for Barnum's Show for the next tenting season.

MUSICAL NOTES.—Gounod's "Faust" was given Dec. 23, the first of the extra performances, after the close of the subscription season of the Mapleson Opera Company at the Academy of Music. Mme. Gerster appeared as Marguerite, Campanini as Faust, Del Puente as Mephistopheles, Galassi as Valentine, and Mme. Lablache as Siebel. Mme. Roze made her first appearance in opera this season Dec. 24 as Leonora in "Il Trovatore," with Sig. Campanini as Manrico, Sig. Galassi as Conti di Luna, and Mme. Lablache as Azucena. On the 26th a benefit performance, to aid in refurnishing the scenic department of the Academy, gave the first act from "La Traviata," with Minnie Hauk as Violetta; the third act of "Dinorah," with Mme. Gerster in the title role; and the fourth act of "Les Huguenots," with Mme. Roze as Valentina, concluding with the ballet "Les Papillons." "Il Flauto Magico" was given 27, and "Lucia di Lammermoor" at the matinee 28 closed the season. The company open in Boston, Mass., Dec. 30......Minnie Hauk, Anna Drasdil, Geo. Simpson, and M. W. Whitney sang in the oratorio of "The Messiah," in conjunction with the Oratorio Society of New York, at Steinway Hall Dec. 27, under Dr. Damrosch's direction......P. S. Gilmore and band, and the same artists as formerly, were heard in a Sunday-night Concert at the Grand Opera-house. Edouard Remenyi played at Booth's Theatre on Sunday evening, the programme also including Messrs. Campobello, Fritsch, Rummel, Dulcken, and the Misses Clara Poole, contralto, and Gertrude Franklin, soprano, two debutantes before New York audiences. Miss Franklin is a decided acquisition to our concert stage. She displays a finely-cultured voice of excellent quality, and made a most favorable impression by her singing of an aria from "Lucia" and a ballad by Cowen. Miss Poole possesses an ordinarily good voice, but lacks the power to control it properly, exhibiting want of proper cultivation...."Evangeline" still continues at Booth's Theatre......Jerome Hopkins announces that his Orpheon Free Singing Schools must come to an end unless the debt hanging over them is liquidated. To pay off the indebtedness he purposes giving three musical festivals, commencing Jan. 14, and is now seeking subscribers......Miss Graf, daughter of the tenor, and the possessor of an excellent soprano voice, recently made her debut at an Arion concert.

MISS MAUD GRANGER had a narrow escape from death Dec. 23. She had been suffering from toothache so much that she was unable to play in the Standard Theatre on the night of 21, and Miss May Davenport supplied her place. On Monday Miss Granger, for the purpose of having her tooth extracted, visited a dentist, who administered, it is said, laughing gas. After the operation was concluded Miss Granger was found to be in a state of syncope, and so continued for two hours, when, by the united efforts of some five physicians, she was resuscitated. She played that night, as usual.

AT THE WINDSOR THEATRE the Barlow Brothers, Devlin and Tracy, John B. Wills and May Adams, Press Eldridge and Lou Sanford, the O'Brien Brothers, John Carle, Kitty O'Neil, Alecia Jourdan and J. F. Sheridan, Sarony, Waters and Kelly, Acland Von Boyle, Maud Sheppard, and Fayette Welch constitute the attractions this week.

MATINEES are announced for Jan. 1 at all of our theatres save the Fifth-avenue, Lyceum, Union-square and Wallack's.

THE LAST NIGHTS of Macauley as Uncle Dan'l at the Broadway Theatre are announced.

AT THE THEATRE COMIQUE "Christmas Joys and Sorrows" will be continued this week, and Sol. Smith is to make his first appearance there, acting Berrian Soil, in place of J. A. Wilks, who goes to the Grand Opera-house.

NO CHANGE will be made at the Park Theatre at present, "Babes in the Wood" continuing the attraction. Matinees are to be given Wednesdays as well as Saturdays, at 50 cents admission and $1 for reserved seats. Children are admitted to all entertainments at half-price.

"LOVE'S ENDURANCE," a new sketch, is to be produced by the San Francisco Minstrels this week.

THE KERNELLS, Harry Bennett, Niles and Evans, Frank Bennett and Georgie Kaine, Fagan and Fenton, John and Amy Tudor, Nannie Harold, Tommy and Annie Dayton and Erwin Thomas are the fresh attractions at Tony Pastor's Theatre Dec. 30.

AT THE STANDARD THEATRE "Almost a Life" is to be performed for the last time Jan. 4.

ELIZABETH BELDEN, widow of Nathaniel H. Belden, professionally known as N. B. Clarke, died Dec. 27, aged 58 years. Her funeral is to take place from her late residence, 48 East Tenth street, Dec. 30, at two P. M.

FLORENCE ELIZA, daughter of T. H. and Mary E. Morrell, died Dec. 27, aged nearly three years. Mr. Morrell is the well-known publisher and amateur actor. The funeral takes place at noon Dec. 30 from the residence of her parents, 334 East Fifty-second street.

"PEEP O' DAY" is to be revived at Niblo's Garden for this week only, and Frank Evans has been especially engaged to play Harry Kavanagh.

"THE BARBARIAN" (Ingomar) is to be the attraction this week at the Olympic Theatre, with W. J. Fleming as Ingomar and Miss Florence Ellis as Parthenia.

SAM DEVERE, acting in "Jasper," and the drama of "The Travelers' Room," with the pantomime of "The Magic Barrel," are the current attractions in the Bowery Theatre.

DION BOUCICAULT is to commence an engagement in the Grand Opera-house Dec. 30, acting in "The Shaughraun," supported by Misses Ada Dyas, Kate Girard, Helen Houghton, Annie Boudinot, Mmes. Sol. Smith and W. Scallan, and Messrs. A. C. Dacre, J. A. Kennedy, Vincent Hogan, W. H. Lytell, J. A. Wilks, John Matthews, J. Barrett, D. Lacy, H. Victor, R. Bradford and J. Steers.

MANAGER HENDERSON has rented the Standard Theatre after the conclusion of Katie Mayhew's two weeks' engagement, beginning Jan. 6, and will make a tour of the country with his company, playing "Almost a Life." "H. M. Pinafore," the right of performing which is vested in J. C. Duff, will then be produced in the Standard.

"DR. CLYDE," an adaptation by Sydney Rosenfeld of "Dr. Klaus," a play which has met with marked success in the Germania Theatre, is to be produced in the Fifth-avenue Theatre after the conclusion of Joseph Jefferson's engagement.

MR. EDGAR, comanager of the Broadway, is to shortly act King Lear there.

AT NIBLO'S GARDEN a new drama, written by Paul Meritt and G. F. Rowe, entitled "New York and London," was produced Dec. 23, but was withdrawn at the expiration of the week, it having proved a failure. The cast included thirty-seven names, and was filled by George Fawcett Rowe and his own combination, in addition to the entire company regularly engaged at this theatre. The plot is of gossamer texture, and the numerous incidents are so unskillfully handled that the story is somewhat incoherently told, and the piece may be regarded simply as a collection of scenes strung together, which make little or no lasting impression upon the mind; and, after witnessing it, the spectator might well exclaim, in the language of Cassio: "I remember a mass of things, but nothing distinctly." The management had been liberal in supplying a considerable quantity of freshly-painted scenery, the representations of the interior of Tattersalls, in which real horses were introduced during the auction-sale; of Cremorne Gardens by night; and of the Goodwood races, with automatic horses in motion, similar to the racing-scene in "The Flying Scud," reflecting much credit upon Signor Arragoni, Edward Simmons and L. W. Seavy, the artists. In the Cremorne-gardens scene Miss Marian Requa sang ballads, being encored; and in the racing scene Cassim and Fritz, who had recently returned from an Australian tour with Cooper & Bailey's Circus, gave an interesting display of their acrobatic skill, introducing novelties in the way of jumping a rope, one of them succeeding in turning a series of somersaults while the rope passed under him, and the other managing to clear it while lying flat upon his back upon the stage by springing upward by the use of his hands and feet just before the rope reached him. They were liberally applauded. Dick Stewart also won favor in his Ethiopian specialties, doing "The Funny Old Gal from the South Carolina State," a jig-dance to his own accompaniment on a tin whistle, and a medley of airs, with variations, on that instrument.

THE OLYMPIC THEATRE was opened Dec. 23, with the company and officers named in our past issue. Shortly after the representation of the drama of "The Colleen Bawn"—announced as "The Brides of Garryowen"—had commenced, a gentleman stepped from one of the private boxes to the stage, and served upon W. J. Fleming legal documents enjoining him from continuing the representation, and notifying him to appear in court at a future date and show cause why such injunction should not be made perpetual. This injunction had been granted by Judge Donohue of the Supreme Court, at the instance of Dion Boucicault. Under these circumstances it became necessary to dismiss the audience, and the performance terminated abruptly. The theatre was opened the following evening, when a condensed version of "The Ticket-of-leave Man" was presented and continued the rest of the week. Considering the exceedingly short time the management and the company had for preparation, the drama was fairly mounted and acted. Under such conditions, and taking into consideration that all of the company exerted themselves to please, it may be well to defer reviewing their respective merits until they may be seen under more advantageous circumstances. The drama, which was withdrawn 28, was cast as follows: Bob Brierly, W. J. Fleming; James Dalton, J. H. Delafield; Hawkshaw, C. A. Steadman; Melter Moss, E. Coleman; Mr. Gibson, H. Edmunds; Sam Willoughby, Miss Adele Clark; Maltby, Mr. Vanderen; Burton, Mr. Atkins; May Edwards, Miss Florence Ellis; Mrs. Willoughby, Mrs. Stewart.

E. T. STETSON was the star at the Bowery Theatre the past week. "Neck and Neck," "The Irish Outlaw" and the pantomime of "The Golden Axe" were played until Dec. 25, when "Neck and Neck," "The Creole Slave," "Russian Blacks" and "The Golden Axe" were acted afternoon and repeated 26. "Hamlet" and the pantomime were given 27, "Neck and Neck" was repeated at the matinee 28, and "Belphegor," "Life for Life," "Sloppy Sam" and "The Golden Axe" constituted the programme at night.

THE ARRIVALS this week at the Volks' Garden are the Fergusons—Terry and Maggie—Willie Malmburg, Prof. Parker and dogs, Lizzie Richmond, Harry A. Turner, Nellie Abbott, Charles Yale, W. C. Cameron, Dan Nash, Bryan O'Lynn and Eugene Blitz.

MRS. BELVIL RYAN arrived from St. John, N. B., Dec. 25.

A BABY ELEPHANT died of consumption, contracted at the Aquarium, Coney Island, last Summer, in the Central Park Menagerie Dec. 25, and its body was presented to the Columbia Veterinary College for dissection.

MRS. ADELE BROAS, who has been before the public for some time past as a reader, is to make her first appearance in this city in Chickering Hall, Dec. 30, when she will have the assistance of Frank Gilder, pianist.

THE LIVINGSTON BROTHERS and John Murtz, Lillian Howard, George H. Turner and F. C. Geyer, Blanche Carmon and the Perry Brothers are the announced arrivals at Harry Miner's New Theatre Dec. 30.

AT PENDY'S GAYETY THEATRE, Harlem, the company this week includes Sheehan and Jones, Quilter and Goldrich, Rose and Harry Franklin, Tillie Antonio, Miss Nellie, John M. Turner, Miss Jeffreys-Warner and John Pendy, and Harry Lindley and Clara Don.

WILLIAM ROLLAND and family, well-known circus performers, arrived from Glasgow, Scotland, in the steamship Spain Dec. 30.

BUSINESS WAS LIGHT at nearly all of our places of amusement during Christmas-week, save on the holiday, when the matinees at the downtown theatres were much better patronized than those above Fourteenth street. At night business was good; but not so large as in former years. The Union-square Theatre and the San Francisco Minstrels were unable to accommodate all who applied for admission; but seats could be had in any of the other uptown houses, the attendance being largest at the Broadway, Grand Opera-house and Booth's.

AT THE THEATRE COMIQUE there was no variety olio the past week, Edward Harrigan's local four-act drama entitled "Christmas Joys and Sorrows" constituting the entire entertainment. Since its last production here it has been revised, and in some respects improved by the introduction of fresh food for mirth. It was fairly acted, Edward Harrigan sustaining the character of Jeremiah McCarthy, a convivial undertaker; Tony Hart, Caroline Long, afterwards the Widow Hyer, a buxom octoroon; and the support being by the same company who had played in "The Lorgaire."

FRANK MAYO is to commence a two weeks' engagement in Niblo's Garden Jan. 6, 1879.

AT THE LONDON the fresh appearances this week include Delehanty and Hengler, Nellie Germon, Charles and Emma Austin, the Parker Sisters, and Frank Budworth.

AT THE CREMORNE GARDEN THEATRE closing Dec. 28 were Harry Constantine, the Fergusons, Oscar Steele, Buckley and Emerson, the De Forrests, Jennie Lindsay. Billed for 30: James O'Neil, Kelly and Weston, Lydia Rosa, Thompson Bros., Lulu Arnott, Winnetta Craven, Tom Hedges, Ben Dodge and H. Graham.

DRAMATIC.

Managers, Agents, Doorkeepers, and Others

are respectfully requested *not to extend any courtesies or information* to persons claiming to be correspondents of THE NEW YORK CLIPPER, unless they can exhibit a card of a LIGHT-BLUE COLOR, with an engraving of THE CLIPPER BUILDING on one side, and on the other the names of the city, correspondent, etc., signed by the proprietor of the paper, with the stamp of the office, and date of Sept. 1, 1878, affixed thereunto, each card running for *six months*. Every authorized correspondent is supplied with a card of the above description, and has no authority *to use any other upon our behalf*. Managers will save themselves from imposition by *requesting an exhibition of said card*, which is *not transferable;* and, if it be presented by any person other than the one whose name it bears, managers will confer a favor if *they will retain it and mail it to this office*. Applicants for the position of correspondent not receiving any reply will please to consider silence a negative. THE CLIPPER never employs traveling correspondents.

MLLE. ZOE and a company under the management of Sam Fort of the Griswold Opera-house, Troy, N. Y., played in Albany Dec. 23, 24, Troy 25, Saratoga 26, Glen's Falls 27, Whitehall 28, and are billed in Utica 30, Rome 31, Syracuse Jan. 1, 1879. The company includes Carrie Vinton, the Misses Fox and Clayton, Mr. and Mrs. W. P. Sheldon, John W. Murray, Wallace Grant and E. C. McCall.

A "BABA" COMBINATION, under the management of W. L. Allen, played in Paris, Ky., Dec. 23, Frankfort 24, 25, Lexington 26, 27, 28, and are to open in Louisville 30, for one week. Among the company are Mrs. W. L. Allen, Wash T. Melville and John Snyder.

MODJESKA opened Dec. 23 in the Euclid-avenue Opera-house, Cleveland, O., in "Camille," to a fair house. "Frou-Frou" was presented 24, matinee 25 "Camille," evening "East Lynne," "Adrienne" 26, "Romeo and Juliet" 27, 28 matinee "Frou Frou," evening "East Lynne." Business was far from being satisfactory. On Dec. 30 Irving's Jackits-chy Japanese Troupe open for one week......At the Academy of Music Thorne & Chrisdie's "Humpty Dumpty" Combination did a fair business. The following comprise the company: The Farron Sisters, Nora Wright, Harry Lester, Frank King, Geo. T. Farron, Geo. Dunbar, W. W. Wilson, Signor Bartalo, Harry Thorne, Chas. Chrisdie. The "Chicago" Combination is billed 30, for one week.

MABEL LEONARD has been meeting with success in Philadelphia in a new drama written for her by William Carleton, and entitled "The Spirit of the Vault," in which she assumes six different characters. She has good pictorial printing and lithographs. Managers will find her address in our business department.

MARY ANDERSON, supported by John W. Norton and company, commenced a week's engagement at the Grand Opera-house, Nashville, Tenn., Dec. 23, and played to good business. "Ingomar" was given 23, "Evadne" 24, "Fazio" 25, "Romeo and Juliet" 26, "Lady of Lyons" 27, and "The Hunchback" 28, with "Ingomar" and "Romeo and Juliet" repeated at matinees 25 and 28...... Adah Richmond's Opera-bouffe Company are to appear in the Masonic Theatre 30, Jan. 1, 2. The Hess Opera Company will sing 14, 15, and Lotta will play 17, 18......On Dec. 27 a suit for $10,000 damages, alleged to have been sustained by his being ejected from the Grand Opera-house 26, was instituted by Robert M. Porter against Miss Mary Anderson, John W. Norton, John W. Edwards, lessee of the house, and Robert H. Mills, an usher.

AT THE ACADEMY OF MUSIC, Reading, Pa., Rose Eytinge appeared Christmas in "Led Astray" and "Rose Michel." The house was filled to its utmost capacity........Manager Miller reports business as having been exceedingly large over the circuit....McDonough & Lamb's Combination are announced for 30, 31, with Annie Pixley in "M'liss."......Lawrence Barrett is to appear in "Hamlet" Jan. 3.

ADAH RICHMOND'S Opera-bouffe Company occupied the Memphis (Tenn.) Theatre the past week, singing "La Perichole," "La Grand Duchesse," "Girofle-Girofla," and "Chimes of Normandy." A large business was the rule. Miss Richmond fully sustained her reputation. Among the efficient support the most prominent were Miss Jennie Winston and Messrs. Hamilton, Warren, Morgan, Bell and Sturges. The Mary Anderson Combination opens Dec. 30, for one week.

GRACE LANPHEAR, leading lady, advertises for an engagement with a traveling troupe.

THE GRAND JURY of Philadelphia on Dec. 27 found two bills of indictment against Robert Fox of the American Theatre, in that city, one charging him with selling liquors on Sunday, and the other with maintaining a disorderly house. The bills are based upon the giving of a performance at the American Theatre on Sunday evening, Dec. 27, it being announced as a "rehearsal" of the Christmas pantomime of "The Ice King." Harry Fenner, the stage-manager at this theatre, in a published card in the local papers, takes upon himself the responsibility of opening the theatre so as to invite some of his friends to the Sunday evening-rehearsal. The case came up for trial this morning (Dec. 30). Mr. Fox failed to appear, and Judge Briggs declared his bail forfeited, and directed that an attachment be issued for his arrest.

"M'LISS" was the attraction at the Walnut-street Theatre, Philadelphia, last week. Miss Annie Pixley sustained the title-role in an effective manner, and her singing earned marked approval, although she was suffering from a severe cold. The other characters were well sustained, the only changes in the cast from its previous representation in Philadelphia being the substitution of C. A. McManus for Mr. Crosby in the role of Templeton Fake. The attendance was good during the week. John McCullough commences a two weeks' engagement 30.

"ALADDIN, OR THE WONDERFUL LAMP," was produced at the Academy of Music, Philadelphia, Dec. 23. The scenery was especially beautiful, and the characters had for the most part agreeable representatives, Miss Pauline Markham as Aladdin, Miss Jennie Yeamans as Princess Badroulbadour, Mrs. Clara Fisher Maeder as Mustapha, and Jacques Kruger as Kasrac being entitled to favorable mention. The specialties of the Langlois Brothers and Satsuma, and the graceful and artistic dancing of Mlle. Rosert were warmly applauded. The attendance was only fair.

JOHN E. OWENS appeared at the Broad-street Theatre, Philadelphia, during Christmas-week as Caleb Plummer in "Dot, or the Cricket on the Hearth," creating a favorable impression by his impersonation of the old toy-maker. He was supported by a dramatic company, including Thos. W. Keene, George Hoey, and the Misses H. Vaders and Marian Booth. During Mr. Owens' second and last week the programme will be varied each evening. On Jan. 6 will be presented Gilbert and Sullivan's new English comic opera, entitled "H. M. S. Pinafore."

THE RICE EXTRAVAGANZA COMBINATION commenced an engagement at the Arch-street Theatre, Philadelphia, Dec. 23, appearing during the week in "Evangeline," the Misses Venie G. Clancy, Lizzie Webster and Rosa Leighton, and Messrs. George K. Fortescue, Wm. Forrester and Harry Hunter being capital representatives of the principal parts. They remain another week.

AT FOX'S AMERICAN THEATRE, Philadelphia, the attendance was large during the week ending Dec. 28. The noteworthy novelties were the specialties of the Martinetti Family, Mlle. Olympia and Mons. Henri De King, and Miss Lillie Ellis in the olio, and the concluding pantomime of "The Ice King," which was handsomely mounted, and the fun was well sustained by Julian Martinetti as Clown. Fanny Louise Buckingham commences an engagement 30 in "Mazeppa."

AT THE MUSEUM, Philadelphia, Delehanty & Hengler's Company were strengthened on Dec. 23 by Lester, Allen, Tierney and Cronin in song-and-dance, Miss Hattie Arnold in serio-comic songs, J. W. McAndrews as "The Watermelon Man," and the Paulo Troupe in the pantomime of "King Gobble-'Em-Up." The attendance during the week was fair. Delehanty & Hengler's Company closed 28, and Pat Rooney's Combination opens 30.

CHARLES E. RICE, manager of the "Evangeline" Combination now performing in Philadelphia, was presented on Dec. 26 with a handsome dressing-case and a gold-headed cane by the members of his company.

J. KINLAN'S "Colleen Bawn" Troupe played in Wheeling, W. Va., Dec. 24, 25, to large audiences, and left for Pittsburg, Pa.

"THE MERCHANT OF VENICE" attracted an excellent attendance at the Chestnut-street Theatre, Philadelphia, during Christmas-week. The fourth and last week is announced, being followed Jan. 6 by the new drama "Within an Inch of His Life."

GEORGE FAWCETT ROWE and company commence an engagement at the North Broad-street Theatre, Philadelphia, Jan. 6.

AT THE OPERA-HOUSE, Rochester, N. Y., Dec. 23, Warde & Barrymore's Combination opened a three nights' engagement in "Diplomacy," which proved only a fair success, on account of inclement weather. After the performance on Christmas-night the attaches of the theatre presented their manager, E. F. Benton, with a gold pencil and Russia-leather cigar-case. Mr. Benton returned the compliment by inviting all connected with the theatre and the "Diplomacy" troupe to a supper at the Bracket House. After partaking of the refreshments the ball-room was thrown open, and, to the enlivening music of the Opera-house orchestra, dancing was kept up until a late hour. Dec. 26 Genevieve Ward opened for three nights in "Jane Shore" and "Henry VIII." Business began only fair, but steadily increased during the engagement. 30, J. K. Emmet opens for three nights in "New Fritz." Jan. 2, New York Criterion Comedy Company for like period in "Our Boys."

KATIE MAYHEW, supported by C. J. Edmonds and Manager Ford's company, appeared at the National Theatre, Washington, D. C., the past week in "M'liss," attracting large audiences. The play was well presented, and generally well acted. At the Christmas and Saturday matinees "Santa Claus" appeared in character, and gave each child present a gift......At Ford's Opera-house John Denier's "Humpty Dumpty" Combination did a splendid business the past week. The two matinees saw the house packed with the children of the city. Mr. and Mrs. Geo. S. Knight commence a week's engagement Dec. 30.

DRAMATIC AFFAIRS in Boston, Mass., up to Dec. 29 are thus reviewed by our regular correspondent: "Business at our theatres the two evenings preceding Christmas was not so large as on the holiday and subsequent nights; but the whole week's work will prove to be satisfactory, the bills at nearly all our theatres being changed since my last. Denman Thompson has played Uncle Joshua Whitcomb many times in Boston during the last three years, though this is the first time it has been given at a regular dramatic theatre. His engagement at the Gaiety opened Dec. 23 to a good house, and business has steadily increased during the later performances. The support was by the same company as played with him in New York. Miss Julia Wilson and Master Ignacio Martinetti won repeated encores for their songs-and-dances, and the little lady for her rendering of the songs 'The Cows are in the Corn' and 'Within a Mile of Edinboro Town.' The same programme will be continued till further notice. Mr. and Mrs. George S. Knight open in 'Otto' Jan. 20........At the Boston Theatre 'Uncle Tom's Cabin' was played the past week to fair sized audiences. The Uncle Tom of Louis James was a genuine surprise, and in it he showed himself a character actor of no mean ability. Miss Zoe Tuttle made a charming Eva—one of the very best we have ever witnessed—and the rest of the characters by the company were as well played as the piece deserves. In accordance with the modern custom, troops of genuine darkies were introduced to add to the realism of the scene, and their singing, dancing and banjo-playing were the features of the performance. Her Majesty's Italian-opera Company open 30 in 'Carmen.' John McCullough begins Jan. 13 as Rolla in 'Pizarro,' which is to be produced in spectacular form......'Saul, or the Witch of Endor,' a Scriptural drama from the French of Alexander Soumet, and adapted for representation by Joseph Proctor, was performed for the first time in this city at Music Hall Dec. 23, and has been continued during the week to houses not at all commensurate with the merits of the play, its manner of interpretation, or the elaborate preparations made for it in the way of scenery, music and dresses. It is hazardous business presenting such works, as biblical dramas have but little attraction for the mass of theatre-goers, and those who do not attend such places cannot be depended upon—in Boston, at least—to lend their aid and attendance to any dramatic entertainment, however much it may be imbued with non-theatrical surroundings. It is to be regretted that no better success has been met with, for seldom have more honest or ardent endeavors been made to give not only a moral, but a wholesome and interesting illustration of a great scriptural story than the one now under consideration. It was a hard task to transform Music Hall into a theatre within the little time between the close of the oratorio (22) and the next evening; but the difficulty was overcome, and, looking only at the stage, we could not believe this was the hall which holds the big organ. The shortcomings of the opening night were magnified by Mr. Proctor to such a degree that previous to commencement he appeared as an apologist, and invited the assembled audience to witness the more perfect performance of the next evening; but there were few rough places, and many worse first nights have been witnessed in other theatres. The drama is dignified in text and action, well written and very interesting in story, and in the manner of acting was highly commendable, Mr. Proctor lending his ripe experience to a complete embodiment of Saul, King of Israel, his declamatory style being well adapted to the character. Mr. and Mrs. D. W. Waller as Ahimelech and Pythonissa, the Witch of Endor, showed the training and method of the old school, which is in strict accordance with the surroundings. Miss Anna E. Proctor, a daughter of the tragedian, filled the principal female part of Michal in a pleasing manner, and showed but few traces of the novice. Hart Conway as the young shepherd David seemed to feel the words he had to utter. R. J. Dillon as Jonathan was an excellent representative, and John Davies, another veteran in theatrical ranks, was deep-toned and solemn in the character of Itobal and the apparition of Samuel. Hegar Bey, the Palestine giant, eight feet in height, was of course physically adapted to the part of Goliath, and he did not offend in the few lines he had to speak. The remaining characters were filled as follows: Abner, A. Daymond; Zabulon, J. Taylor; Daeg, W. Collins; Zares, H. Hendrick; Heleph, H. Warwick; Ezel, W. Cross; Adora, Miss Narina Duret; Meral, Miss Etta F. Bartlett; Sephora, Miss Nellie S. Bartlett; Rachel, Miss Sarah Walton. W. J. D. Leavitt arranged and composed the music, which was interpreted by a large chorus from the Handel and Hadyn and other musical societies, while the dresses and accoutrements of the supernumeraries, the scenery and properties were all appropriate. The orchestra, under the leadership of E. N. Catlin, and numbering twenty pieces, played excellently. The business details were in the experienced hands of B. F. Lowell. The piece will be represented throughout this week...... 'H. M. S. Pinafore' attained its forty-first representation at the Boston Museum Dec. 28, and in conjunction with 'Trial by Jury' will continue to delight and amuse till Jan. 20, when Lawrence Barrett commences an engagement......'The Danites,' under the management of J. H. Haverly, was performed in the Howard Athenæum the past week to a large attendance, and will be continued till Jan. 4. The scenery is as picturesque and natural as possible, it all being newly painted by Orren Clarke Richards, while the mechanism and appointments, also fresh, are to be credited to A. D. Page and Charles Henry......The Globe Theatre problem is about solved, as on Dec. 24 the landowners, having come to an amicable agreement with one another, entered upon the possession of the property, and propositions from the seven different managers who are anxious to lease the theatre will now be considered and decided upon early in the present week. Henry E. Abbey of New York and John Stetson of this city are the principal competitors. The rightholders are said to have made an offer of $16,000 for a twenty years' lease, and Hathaway & Pond and Mr. Stetson are said to have offered $15,000......Henry Wannemacher, leader of the orchestra at the Howard Athenæum, was presented by Thomas W. Henry, on behalf of his fellow-musicians, with a double-barreled English shot-gun, in the music-room of the theatre, previous to the commencement of the performance 23......Both Kitty Blanchard and McKee Rankin made their first appearances in Boston at the Howard Athenæum, where they are now performing, the former with Frank Rivers' Melodeon Troupe from Philadelphia, as Etheria, the Sylphide Queen, in the Scottish drama 'The Mountain Sylph,' and Lucille in the pantomime of 'Lucifer's Frolics,' Monday, July 8, 1861; and Mr. Rankin as Claude Melnotte in 'The Lady of Lyons' to the Pauline of Kate Denin Ryan, Saturday evening, Feb. 18, 1865. ......Zoe Tuttle will play Puck in 'A Midsummer-night's Dream,' soon to be revived at the Fifth-avenue Theatre, New York......Tompkins & Hill of the Boston Theatre have secured the right to this country of Pierre Newsky's new drama 'La Princesse Sorowski,' lately produced at the Paris Ambigu; and D'Ennery's dramatization of Jules Verne's novel 'Les Enfants du Capitaine Grant,' to be produced at the Porte St. Martin this week......Samuel Colville was in the city during the past week......Miss Georgia Tyler, who has been absent from the Boston Museum stage since early in the season, is much better, and will probably resume her position during the coming month......The report that George W. Murray had gone to Halifax with the Ulmer Combination is incorrect, as he still holds his position as prompter at the Howard Athenæum....A new extravaganza is being written for the Colville Folly Company by Dexter Smith and John J. McNally......Boston Lodge of Elks will be presented this evening by Frank Girard with their charter, recently granted by the Grand Lodge. ....J. W. Taylor was presented by his auxiliaries during the past week at the Boston Theatre with a meerschaum pipe.........'The Merchant of Venice' and 'Katharine and Petruchio' will be given at the Boston Theatre evening of Jan. 4, Louis James and Harry Edwards appearing as Shylock and Petruchio......'Uncle Tom's Cabin,' under the management of Anthony & Parsons, will be performed in Great Falls, N. H., Dec. 30, Portsmouth Jan. 1, Manchester 2, Lowell, Mass., 3, Lawrence 4....'The Hunchback' will be played by the Boston Theatre Company in Fall River, Mass., Jan. 1, Gloucester 2, Haverhill 3...... Paulding's Combination appear in 'Maud's Peril' in Springfield, Mass., Dec. 30, Worcester 31, Jan. 1, Providence, R. I., 2, Fall River, Mass., 3, New Bedford 4."

THE UTICA (N. Y.) OPERA-HOUSE was occupied Christmas by the Wilkinsons, who gave "Uncle Tom's Cabin" matinee, and "East Lynne" evening......The Criterion Comedy Company played "Our Boys" 27 and "Caste" 28......Zoe in "The French Spy" 30.......Manager Abercrombie, who was recently assaulted by a crowd of young loafers in the lobby of the Opera-house, is entirely recovered..........The new City-hall Theatre approaches completion......S. M. Hickey's name appeared on the bills as manager of Litta, who sang in "Lucia di Lammermoor" 26......Harold Frederic of *The Utica Observer* has produced a neat little extravaganza called "Ruth," which he hopes to have brought out soon.

THE PATHFINDERS, including the Milton Jaspers, presented "Scraps" in Indianapolis, Ind., last week, to fair-sized audiences, who were much delighted. Chas. S. Rogers gave fine imitations of leading actors. Miss Mattie Vickers captivated all by her representation of Kate Claxton, Aimee and others, being excellent. Miss Marie Jasper showed her versatility in the assumption of the characters of an Irish girl, a Yorkshire lass, an interesting widow, etc. J. N. Rentfrow lent efficient aid as Claude the negro servant. Taken as a whole, it is a novel entertainment. Route: Indianapolis Dec. 30, Louisville, Ky. (Opera-house) Jan. 5, 1879, Pittsburg, Pa. (Academy of Music) 13, one week each......Robert McWade, supported by an excellent company, presented "Rip Van Winkle" 25 to a fair house, their advertising matter having failed to reach here. Route: South Bend 26, Peru 27, Bloomington, Ill., 28, Pekin 30, Evansville, Ind., 31, Hopkinsville, Ky., Jan. 1, 1879, Nashville, Tenn., 2, 3, 4, Chattanooga 6. Letter of Dec. 27.

WARDE & BARRYMORE'S "Diplomacy" Combination played in Rochester, N. Y., Dec. 23, 24, 25, Syracuse 26, 27, 28, and this week are to perform in Montreal, P. Q., 2.

SHOW BUSINESS in St. Paul, Minn., is quite dull, no special attractions having been booked for the holidays.

MCVICKER'S COMPANY from Chicago is to commence a week's engagement in Milwaukee, Wis., Dec. 30.

VIOLET CAMPBELL (Mrs. Belvil Ryan) is at liberty to accept engagements in leading heavy business. See card.

IDA GLENN, who has just returned from England, where she has been fulfilling a four weeks' engagement as Eva in "Uncle Tom's Cabin," and who has won considerable favor both here and there as a child actress, can be engaged by applying to advertised address.

J. P. SMITH AND G. C. HOWARD'S version of "Uncle Tom's Cabin" attracted fairly good business to the Maryland Institute, Baltimore, Md., last week. The principal features that gave it the prolonged run at the Holiday last season were seen, and with some few exceptions almost the same cast. Cool White made a most acceptable Uncle Tom. Mrs. Howard as Topsy, G. C. Howard as St. Clair, Gracie Wade as Eva, F. L. Wise as Simon Legree, Percy Garnett as Marks, and Jenny Garnett as Eliza, are familiar faces and have been reviewed before. The cast as a whole was a good one. The usual number of melodious negroes in their camp-meeting chants were seen, together with Wood and Beasley, musical mokes, and Bob Weston, the colored banjo-player. They closed 28 for Washington.

Monody Acrostic.

Mix no more colors for him! His last scene
Is painted. Turn his easel to the wall;
Neutral his tints were—be his mem'ry green!
And on his exit let a slow "drop" fall.
Rapid his brush was as Matt Morgan's own;
Dainty his touch, and facile; yet his care
Lurked under seeming carelessness, unknown;
Effective, dashing, yet precise and fair
Was all his limning, as if etched on stone;
Impressions of his genius, canvas caught,
Seen in the scenery of his fame and thought.

Vineland, N. J., Dec. 22, 1878. JAMES OWEN O'CONNOR.

FROM SAN FRANCISCO, CAL., our customary letter, dated Dec. 21, is as under: "During the week 'Conscience' and 'Article 47' have attracted overflowing audiences to Baldwin's, where at the matinee to-day Clara Morris closed her very successful engagement of thirty performances. The lady means to spend the next two or three weeks rusticating at Santa Barbara, and on her return to this city will doubtless appear in five or six farewell performances. 'The Happiest Day of My Life' and burlesque of 'Richard III' form the bill announced for this evening. Master Louis Levy, the boy tragedian, will make his first appearance Dec. 22 as Macbeth, supported by Miss Olive West as Lady Macbeth. The theatre will be closed 23 to permit a dress-rehearsal of the drama of 'Not Guilty.' The cast will be as follows: Robert Arnold, James O'Neil; Captain Willoughby and Silas Jarrett, Lewis Morrison; Jack Snipe, C. B. Bishop; Joe Triggs, J. A. Herne; Isaac Vidler, J. W. Jennings; St. Clair, Forrest Robinson; Lal Singh, Willie Seymour; Sergeant Wattles, J. N. Long; Alice Armitage, Rose Wood; Polly Dobbs, May Hart. Over one hundred young ladies have been engaged, and will appear clad in the Highland costume of the Cameron Guards, as which they will perform some difficult and intricate military evolutions, in which they have for weeks past been daily drilled. Several musical gems from the opera of 'Carmen,' the English words supplied by Fred Lyster, will be introduced, including the cigarette chorus and 'Love's a Careless, Idle Rover,' which, with the chorus of eighty trained voices, a largely increased orchestra, Highland pipers, full drum-corps, gorgeous costumes and magnificent scenery, combined with the thrilling interest of the play itself, should cause this holiday attraction to be a success. ......At the California 'Kit' has attracted but slim houses, and will be withdrawn 23 in favor of 'The Octoroon,' which the management will place on the stage in magnificent style. Some beautiful scenery from Voegtlin's brush will in a great measure assist the successful run of the play. Dec. 30 Mr. and Mrs. W. J. Florence will appear in 'The Mighty Dollar,' in which Miss Alice Harrison will make her reappearance....At the Bush-street Theatre the revival of 'Le Petit Duc' caused a strong demand for reserved seats, and the representation of this opera 20, on the occasion of the complimentary benefit to Alice Oates, was witnessed by a very large and fashionable audience. The lady received several encores, calls before the curtain, and elegant floral offerings. For the holiday attraction, and as the final production of this company, 'H. M. S. Pinafore' will be presented 23. Mr. Ammell has secured the use of eight carronades and several larger pieces of ordnance from the Navy-yard, and has engaged several Simon pure sailors to 'shin' aloft to furl and reef. Callender's Georgia Minstrels will return from Oregon in time to make their appearance here Jan. 6......The Standard Theatre continues to do a poor business with the New York Novelty Combination. During the early part of the week Frank Bush was discharged by the management, and immediately accepted a ten weeks' engagement at the Bella Union, the management of which went to considerable expense in advertising his appearance at their theatre, but also claim to have gone security for his board at the International Hotel, as well as to have advanced him $70. To their rage and surprise, Bush repudiated his engagement, and, accepting overtures made him by the manager of the New York Company, reappeared at the Standard 20. The Bella Union management threaten to have Bush arrested. ......The excellent olio furnished by the several variety artists engaged, and the magnificent manner in which 'The Spirit King,' the new spectacular drama, has been produced, have crowded the Bella Union to overflowing during the week. Charley Reed affords mirth in his laughable sketch 'Tickle Me,' and the vocal gems by Nera Vernon, Marie Zoel, and Patti Rosa are only equaled by the startling acts of the Vaidis Twin Sisters in their daring feats on the trapeze. The Stuart Sisters are popular, as is Miss Flora Franks, serio-comic......'Zamiel' is the Christmas piece to be performed at the Adelphi, where a good business is being done with the Blonde Female Minstrels.........'The Revels' will be the name of the burlesque in which the Rice Surprise Party will attempt to entice the theatre-going public to the Grand Opera-house, which has been newly decorated and heated preparatory to its reopening Christmas-eve. In addition to the Surprise Party, over two hundred auxiliaries have been engaged. A pleasing feature will be a serenade by the orchestra, which will, under the direction of H. J. Farmer, play for an hour every evening in the salon. 'Revels' is said to have been a success in London, and Willie Edouin brought it to this country. Frank Chanfrau will not play the two weeks' engagement at the Sacramento Theatre, as announced in my last letter, but will, under the management of Charley Welsh, appear in Carson City Dec. 30, 31, Virginia City Jan. 1, 2, 3, 4, Sacramento 6, 7, 8, Stockton 9, San Jose 10, and Oakland 11, at which places he will be supported by the company now playing in the Sacramento Theatre......Manager Miles of the Oates company has presented his business manager, Ammell, with a costly diamond-pin. Alice Oates, it is said, will be the recipient of several valuable gifts on Christmas-day........S. W. Piercy sails for Portland, Oregon, to play an engagement at the New Market Theatre, in which he will be supported by Miss Georgie Woodthorpe......Miss Augusta Dargon returned from Oregon 20, where she played a successful engagement. Ada Cavendish is doing well at the New Market Theatre, Portland......Harry Maynard and Miss Carrie Woods of Maynard & Woods' Combination were married in Carson City 18."

CINCINNATI NEWS, dated Dec. 28: "Extremely cold weather served to moderate the attendance at all the theatres early in the week, but on Christmas-day they did a big business, afternoon and evening, Heuck's and the Coliseum turning away people, the Grand being packed, and Pike's well filled. Large audiences were also drawn to Robinson's, where German opera and drama were given. The attraction at Pike's Opera-house was George S. Knight and his wife in 'Otto,' a play refreshingly superior to the usual type of Dutch drama. Mr. Knight's acting was easy and natural, and his introduced specialties were varied and original. The support, by reason of constant playing, was sufficient for the occasion. W. M. Ward's Muller, Eva Barker's Christine, and Mrs. D. B. Vanderen's Mrs. Freely were noticeably good. Rose Eytinge was to have followed 30, but she has canceled......Maggie Mitchell opened at the Grand 23, dividing her first week between 'The Pearl of Savoy' and 'Lorle.' The familiar presentations of Miss Mitchell seem to have all the charm of old. She received capital support from William Harris and the stock company which played with her in St. Louis. Miss Mitchell remains one more week, and will be followed by J. W. Collier's 'Celebrated Case' Combination. ....Charles Pope opened at Heuck's 24 in 'Belphegor,' which was succeeded 26 by 'The Corsican Brothers.' Mr. Pope made an excellent impression in both plays. Eliza O'Connor, the new leading lady, made her bow as Madeline, and proved to be an accomplished actress. Clara Wildman was engaged as extra support for the week, and played a juvenile part very nicely. Miss Bradley's Henri, Mr. Gleason's Montbazan, Mr. Foster's Aspigno, and Mr. Douglas' Fanfaronade were prominently good, both plays being acted and put on very creditably. Dominick Murray follows Mr. Pope 30......C. W. Barry opened at the Coliseum 23 in his ultra-sensational drama 'Escaped from Sing Sing,' in which he personates English Bill, under his numerous disguises, quite effectively. R. V. Ferguson made quite a hit as Porkey Clark, and the Laura Livingstone of Kate Edwards and Harry Redford of J. S. Edwards were likewise worthy of notice. The Yales, in 'Never too Late,' follow 30, and Clara Cole Jan. 6. This young lady's engagement was to have been last week, but was postponed on account of her health. She is convalescing........Marie Wolff's company played drama at Robinson's Opera-house till Thursday, when 'Girofle-Girofla' was put on for three nights. The Hyers Sisters open here Jan. 6......Wash. T. Melville, supported by the stock company, has played 'Smoke' at the Vine-street Opera-house during the current week...... W. H. Power's Combination played 'Caste' and 'The Two Orphans' in Richmond, Ind., Christmas-day to fair business. The company was a good one, embracing among others May Arlington, Dellie Palmer, Bessie Oton, Mrs. J. R. Healey, L. S. Fisher, Wiley Hamilton and J. A. Fay. H. J. Wetherell's Comic-opera Company gave 'The Admiral's Daughter' at another house in the same town 25......Anna Boyle, supported by G. W. Whitford and a company mostly amateur, played 'Fanchon' in Aurora, Ind., 24, 25, to good houses.......Harry Robinson, manager of the Wallack Combination, has been in town for a few days......J. B. McCormick, well known as actor, critic and dramatic agent, has become local editor of *The Enquirer*......It is rumored that Mr. Fred Mussey, the critic of *The Commercial*, is to be local editor of a new morning daily called *The Sun*, to be issued here Jan. 1...... 'Mother and Son,' by a New York company, commences at Pike's Jan. 6."

AT THE ST. CHARLES THEATRE, New Orleans, La., Adah Richmond and her Opera-bouffe Troupe closed Dec. 21. They made an excellent impression remarks our correspondent, continuing: "Their rendition of 'Girofle' was especially fine, and has not been surpassed by that of any other company performing it here. Miss Richmond and troupe left for Memphis 22, and on that evening C. L. Graves' 'Soldier's Trust' Combination made their first appearance to a splendid house. The play was received with repeated applause, and was placed upon the stage in excellent style, the scenery being mostly new and specially painted for it. George C. Boniface appeared as Corporal Antoine, C. L. Graves as Frochard, Jas Harrison as Gen. Roquefort, G. C. Boniface Jr. as Lucien, Miss M. C. Hastings as Genevieve, and Misses Taylor, West and Harrison respectively as Mina, Mariotte and Katharine. The company will remain two weeks, and 29 will be reinforced by Luke Schoolcraft and George Coes in their specialty drama 'The German Abroad.'....At Bidwell's Academy of Music Nick Roberts' Pantomime Troupe remains the attraction, in 'Humpty Dumpty.' Lotta is announced 29, with her own company, in 'La Cigale.'....The Varieties Theatre, under the management of Thomas A. Hall, opened its doors for the season Dec. 23, the occasion calling out a very large audience. The play was 'Mother and Son,' interpreted by a New York company. The cast embraced Fanny Morant as Baroness de St. Andre, Linda Dietz as Marcelle, Ida Vernon as Clarisse Trabaud, Lillian C. Clark as Zoe Denisart, Mrs. Marie Wilkins as Mme. Cottret, Mrs. Seymour as Claudine, George Clarke as Fabrice, C. H. Bradshaw as Brochat, G. F. Devere as Trabaud, G. J. Henderson as Clavajol, and W. A. Eytinge as Amaury. The production of the piece was a success, and the prospects for a run are good."

MLLE. MARTEN'S MERRY MARINERS played in Laporte, Ind., Dec. 24, South Bend 25, Elkhart 26, Warsaw 27, Peru 28, and are billed in Kokomo 30, Crawfordsville 31, Danville Jan. 1, 1879.

ELIZA WEATHERSBY'S FROLIQUES played in Denver, Col., Dec. 13, 14, Central City 16, 17, Georgetown 18, 19, Denver (return visit) 20, 21; thence West.

GOTTHOLD & RIAL'S "Uncle Tom's Cabin" Combination opened in Library Hall, Pittsburg, Pa., Dec. 23, for two weeks, and up to this date a good average business has been done, wrote our correspondent Dec. 28, adding: "This is the first engagement of this company here, as it is now organized, and in the main it contains very respectable material. The George Harris of J. N. Gotthold is a manly and artistic characterization, and the Topsy of Miss Laura Alberta is perhaps one of the best performances of the kind ever seen in this city. The other principal roles received due attention from J. H. O'Neil, Sid. R. Ellis, L. R. Stockwell, Sid. S. Hicks, Leslie Edmunds, Mina Crolius, Mrs. Alina O'Neil, Madge Butler and little Eva Miller. Mr. Edmunds' careful dressing of the part of St. Clair deserves mention. Several of the scenic effects were so realistic as to evoke applause......The 'Chicago' Combination commenced for one week at the Opera-house Dec. 23, and, with the exception of the two entertainments given on Christmas, the attendance was very slim. Modjeska opens Dec. 30......On Christmas-night there was trouble within the sacred precincts of the 'Chicago' Combination. It seems that salaries had not been paid in full for several weeks, and as a considerable amount of money was taken at the box-office on Christmas the members of the company concluded to strike then for back pay. They refused to play until at least some money was given them. Treasurer Harry Elsler proposed to divide among them Hart's (Frank I. Hart) share of the night, and to this proposition it is said Hart objected; but Elsler only became more determined and turned over the money to the company, and about a quarter of nine o'clock the curtain went up, and since that time, I believe, the company has been playing on the commonwealth plan, which method has yielded but little. It is stated that Elsler has now the panorama in his possession for money advanced for railroad fares, etc., amounting in all to about $115. Scott Davis, one of the members of the combination, got a judgment for $60 90 for salary due, and other creditors, I am informed, are becoming impatient. Acting-manager Frank I. Hart is said to be among the absent from Pittsburg at this writing, and the company will probably disband here after to-night's performance.....Thorne & Chrisdie's Pantomime Troupe appears at the Fifth-avenue Lyceum Dec. 30 for one week."

"THE LOTTERY OF LIFE" attracted only fair audiences to Theall & Carton's Novelty Theatre, Brooklyn, E. D., last week, although well set, evenly acted, and with sterling variety performers introduced. Frank Evans played Terence O'Halloran with all the requisite vim, James E. Carton found a vehicle for his fun in Bob Mawley, Mrs. J. W. Brutone was tart enough as Miss Tartar, and the rest of the company, including Adelina Gasparini as Emily Summers and Emily Lewis as Polly, gave satisfaction. The variety people were Harry Woodson in his taking character-songs, John and Maggie Fielding in their musical budget termed "Folly and Fancy," Erba Robeson, whose powerful voice was heard to advantage, and Sam Devere, whose old and new songs and sayings seem to be a perennial source of delight to Williamsburgers. Harry Woodson received a telegram Friday night informing him of the dangerous illness of his mother. The managers kindly released him, and he started for his home—Richmond, Va.—on Saturday morning. Sam Devere opens at the Bowery Theatre, New York, this week, the Fieldings in Washington and Erba Robeson in Detroit. At the Novelty we are to be amused by "Our American Cousin," with George Parkes, Frank Hardenberg, Rose Lisle and a strong company in the cast.

SKIPPED.—A correspondent in Danbury, Ct., writing on Dec. 26, says: "A company claiming to be from the Union-square Theatre, N. Y., managed by a man named W. H. Kirk, and claiming also to have Miss Minnie Cummings as star, played 'Dora' at the Opera-house on Christmas-night, and left early next morning without settling up the advertising bills of the local papers, *The Globe* and *The Democrat*. The business-manager is H. E. Johnson; stage-manager, W. Scott." [It is just possible that, in their hurry to "catch the next train," they unintentionally overlooked those little accounts, which, no doubt, they will make good when they see this reminder.—ED. CLIP.]

J. W. COLLIER'S "Celebrated Case" Company began a week's engagement at the Grand Opera-house, Indianapolis, Ind., Dec. 23. The severe cold of the first two nights was disastrous to business, but on Christmas afternoon and evening the house was well filled, the attendance continuing thereafter fairly good. The company gave excellent satisfaction. Theodore Tilton was in town 24, and witnessed Bessie Turner's acting in the piece...... At the German Theatre (Mænnerchor Hall) "My Son" was billed for Christmas-night, but the attendance was so slim that the curtain did not rise. The season at this place began auspiciously, but the patronage has greatly decreased, and several deficits are left to the tender care of the manager, Prof. Szwirschina, who, with the professional members of his company, will probably be compelled to seek other engagements. Advices of Dec. 27.

BUSINESS was large at all places of amusement in Toronto, Ont., during the past week, every available inch of standing-room being occupied at both performances on Christmas-day. At the Royal Opera-house the attraction was "Sinbad the Sailor," adapted by Joe H. Banks, with Miss Sallie as Sinbad, the author assuming the character of Toko Kapers, a follower of Sinbad. The scenery, from the pencil of Henry C. Tyron of Chicago, was entirely new, and reflected credit on that gentleman, the Diamond Cave of Youdoan and the transformation-scene being very beautiful. The mechanical effects were by John Ambler, the sudden disappearance of a ship under full sail being startlingly realistic. The Boisset Family in acrobatic exercises and Mlle. Realta in feats of strength were introduced during the performance. Oliver Doud Byron opens 30...."The Black Crook," under the supervision of the Kiralfy Brothers, held the boards at the Grand all the week. It was produced with the original scenery, properties and mechanical effects, and a grand ballet, led by Mlles. De Rosa and Paglieri. The dramatic cast was made up by the members of the stock company, Harry Hudson's Rodolph being a finished piece of acting, and M. N. Haviland is to be credited with a fine make-up as Herzog. The Siegrist Brothers in horizontal-bar exercises and the Ulm Sisters in German songs were introduced as specialties. The Kiralfys continue another week, when they will present "The Deluge."

JOSEPH MURPHY began a week's engagement at the Opera-house, Galveston, Texas, Dec. 23, and, notwithstanding the inclemency of the weather, attracted a large house. "Kerry Gow" was well played, Murphy and Luke Martin keeping the audience well amused.

THE AGNES WALLACE-VILLA COMBINATION will perform in Crawfordsville, Ind., Dec. 30, 31, Jan. 1, 1879, Frankfort 2, 3, 4, Logansport 6, 7, 8.

MANAGER JOHN W. ALBAUGH in "Enoch Arden" and the extravaganza of "The Forty Thieves" were the attractions at the Leland Opera-house, Albany, N. Y., the past week, with the exception of Friday evening and Saturday afternoon, when the Strakosch Opera Troupe occupied the theatre. Our correspondent writes: "The drama is the version played by the late Edwin Adams, the manuscript of which has been presented to Mr. Albaugh by Mr. Adams' widow. Mr. Albaugh, though in nowise imitating his predecessor, presented a portraiture of the title character which, for evenness and naturalness, reminded one very forcibly of that given by Mr. Adams. He has an admirable voice, which he modulates harmoniously and properly, he reads correctly, and though not the possessor of a large physique, he is still developed sufficiently to lend proper effect to the different tableaux, which are quite a feature of the play. On the whole, it is an intelligent and highly meritorious impersonation, and will be an important addition to the gentleman's repertory. The support by Mrs. Albaugh as Annie Leigh, Mrs. Eberle as Miriam Lane, R. F. Russell as Philip Ray and W. H. Thompson as Reuben, was competent. In "The Forty Thieves" Miss Ada Rehan made a gorgeous appearance as Morgiana, and W. J. Gilbert and E. A. Eberle, respectively, as Mustapha and Ali Baba, were amusing. W. J. Gilbert, the popular comedian, benefited Saturday evening, presenting the same bill to an excellent house. Hattie O'Neill the soubrette is very ill at her home in this city. 'The Enchantress,' with new scenery, will be brought out 30 for the week."

MLLE. ZOE had two large houses at the Griswold Opera-house, Troy, N. Y., Christmas, "The French Spy" being the attraction. "The Flying Dutchman" was to have been played at the matinee, but the effects were not properly prepared. Zoe and company—consisting of Wallace Grant, J. F. De Gez, E. C. McCall, W. P. Sheldon, Estelle Clayton, and Mrs. W. P. Sheldon—are making a fortnight's tour under Manager Sam Fort, to terminate Jan. 4, 1879....... Texas Jack and company Dec. 30, 31, Jan. 1, in "The Trapper's Daughter."......The Criterion Company in "Caste" Dec. 30, announcing Louise Sylvester, recovered from illness, in place of Ada Gilman, who was temporarily playing the part. ......Bookings at Opera-house: Jan. 10, "Diplomacy" Combination; 13, Lingard; 16, 17, 18, Barney Macauley; 20, local military Post Willard in "Our Heroes," for week......Clarke's "Uncle Tom's Cabin" Company did a good business at a hall Christmas afternoon and evening, little Gertie Barker doing Eva charmingly. Advices of Dec. 29.

AT THE PARK THEATRE, Brooklyn, last week, though "Our Boarding-house" was finely performed by the stock company, it only attracted a fair attendance, the skating carnival which set in last week proving to be damaging to the theatre business. George R. Edeson had a good house on the occasion of his annual benefit, Dec. 28. This week "Mother and Son" is to be performed. Robson and Crane follow Jan. 6, 1879...... "Around the World in Eighty Days" was produced at the Academy of Music last week to light business except on Christmas-night.

AT THE ACADEMY OF MUSIC, Buffalo, N. Y., John A. Stevens and company in "Unknown" attracted only moderate-sized audiences the past week, due in part to the stormy weather. The acting of Mr. Stevens was commendable and received generous applause, he being frequently called before the curtain. The support was fair. Genevieve Ward begins an engagement of three nights and a matinee 30, and the Buffalo Bill Combination follows.

THE INITIAL PERFORMANCES given at the renewed Opera-house, Newark, N. J., Dec. 23, 24, 25, were not a pecuniary success. Our correspondent says: "This was a surprise to Mr. Caldwell, the manager, for the play and the company were both good. Miss Emily Rigl played the part of Countess Melaine Clairnot in 'Almost a Life' charmingly. Her peculiar French accent rendered a fresh loveliness to the character, while her conception of it was truthful and powerfully embodied. Miss May Davenport as Aviste Doranche gave satisfaction. The Kiralfy engagement for one week has been canceled, and Miss Lillie Eldridge as Jane Eyre appears Jan. 1, 1879. 'The Danites' is to be played 18, 19......At the Grand Opera-house another snap company New-Year's afternoon and evening are to perform 'The Streets of New York.'...... Walter Glassford, a late member of the Metropolitan stock of this city, is to give 'Uncle Tom's Cabin' in Library Hall New-Year's afternoon and evening. Little Nell is to do Topsy."

LAWRENCE BARRETT, under the management of John W. Norton, is to play in the Richmond (Va.) Theatre Dec. 30, 31, Jan. 1, 1879.

IN TOLEDO, O., Townsend's Dramatic Company opened Dec. 23, for one week, to a small house. Wabash, Ind., is their next stand......Buffalo Bill comes 30....Harry Webber's Dramatic Company 31, Jan. 1, 2.

FROM CHICAGO, ILL., on Dec. 28, our correspondent wrote as follows concerning amusements in that city: "The nights of Dec. 23, 24, were so excessively cold—from 15 to 20 degrees below zero—that very little business was done at any of the places of amusement. Christmas the business was large at all the theatres at both performances, at some places people being turned away, and Hooley giving his matinee entertainment at evening prices. At Hooley's, Fanny Davenport presented 'Pique' 23, 24, matinee and evening 25; 'Divorce' 26, 27, matinee 28, 'As You Like It' evening 28. Proportionately the attendance was the best here of all the theatres in town. Fanny Davenport, although getting somewhat stout in physique, is still the same delightful actress as of yore, delineating the society heroines Mabel Renfrew and Fanny Ten Eyck, or the more idealized portrait of Rosalind, with fidelity to nature. The company supporting her was in the main satisfactory, and included the Misses Annie Douglas, Florence Chase, Tillie McHenry, Stella Congdon, Flora Baker, Belle Miller and Sadie Mills, the Messrs. Edwin Price, H. S. Duffield, John Marble, R. C. Grierson, W. M. Lloyd, Murray Woods, A. J. Dunbar, H. J. Mortimer, R. B. Bock. Dec. 30 Miss Davenport will play in 'Olivia.' The Hess English-opera Company follow Jan. 6, 1879......At Haverly's the Williamsons have had an excellent attendance, presenting 'Struck Oil' and 'The Chinese Question' all of the week. Miss Maggie Moore (Mrs. J. C. Williamson) never acted with more life and animation than she has displayed during this engagement, while her songs are as taking as ever. Mr. Williamson (especially in the farce) proved himself a character-actor of more than the average ability. The support by their own company was very good, especial praise being due to Harry Sinclair's impersonation of Deacon Skinner, which is a clever imitation of H. A. Weaver's performance of the role, J. B. Grismer's manly and vigorous presentation of the Judge, and Adelaide Eaton's motherly portrait of Mrs. Stofel. The Williamsons and company go to Detroit 30. The Berger Family and Sol Smith Russell open 30. The New York Park Theatre Company Jan. 6, 1879......At McVicker's 'A Woman of the People' and 'That Blessed Baby' were played to rather light attendance, with the exception of Christmas-day. Miss Affie Weaver is to be credited with a strong and pathetic portrait of Madelaine. Miss Meroe Charles made a charming Countess Adelaide. Miss Carrie Jamison lent dignity to the character of Grandmother Catherine. The Misses Hattie Foley and Mollie Rivers filled the minor roles of Marguerite and Charlotte satisfactorily. Geo. F. Learock gave an effective portraiture of the profligate husband, Bertrand; Roland Reed an eccentric characterization of his dissipated companion, Remy; Walter Kelly a manly picture of Henri; W. F. Edwards a strong Italian character sketch of Dr. Appiani; J. B. Everham a dignified portrait of Dr. Barthele. The minor characters were well filled by Messrs. Monahan, Davidson, Devlin and Sullivan. McVicker's company go to Milwaukee Dec. 30, the Tracy Titus English-opera Company opening here in 'The Bells of Corneville.' 'Destiny,' by Will F. Sage, follows Jan. 6, 1879......In regard to the rumors afloat as to J. H. McVicker and Denman Thompson playing the two Dromios in 'The Comedy of Errors,' Manager McVicker thinks it is rather using his name as a good deal of free advertising for Mr. Thompson, as he has no such intention.......The Chicago Comedy Company—organized for the occasion, under the management of Harry B. Hapgood, and including Jos. H. Heave, H. J. Mortimer, J. P. Sullivan, S. C. Halpin, and the Misses Jessie Crisp and Marian Rucker—gave successful performances morning and afternoon Christmas at the Joliet State-prison for the benefit of the prisoners, presenting 'The Rough Diamond,' 'The Limerick Boy' and 'The Coming Man.' The 1,600 convicts and the families of the employes were greatly entertained. S. W. Wetmore, the assistant clerk of the prison, made a handsome programme of the occasion with an electric pen. [We acknowledge a receipt of a copy, with thanks. —ED. CLIPPER.]......The Emma Leland Combination are to be in Ft. Scott, Kansas, on New-Year's Day......J. P. Reynolds, business-manager of the Dillon Combination, was in town the past week making arrangements for their appearance at Hooley's Jan. 13.......Miss Fanny Davenport presented Frank Chapman and Frank Millard, respectively business and stage manager of her company, each with an elegant gold watch Christmas-day........The Herbert Dramatic Company close their season at Streator, Ill., 28..........Clifford's Dramatic Company closed at Racine, Wis., 24. Most of the company, reorganized under the title of Murdock & Hamilton's Frolique Company, with W. D. Shiels business-manager, played there 25, 26, 27. ......W. De Castro joined the Forbes Company at Dubuque, Ia., 21......W. H. Gerstte, flutist, joined Emerson's Minstrels while here......The Burr & Hillis Company canceled Hoopston, Ill., and will not leave town till after New-Year's........ The Ada Gray Combination were in Jackson, Mich., Christmas......Geo. H. Maxwell, manager of the New York Combination, was in town the past week looking up novelties. They have been for the past six months in the State of Michigan, playing to reported excellent business......The Jennie Hight Company played in Aurora 25, 26, to poor business.......Harry Mann, treasurer of Haverly's, leaves for New York 31, to be gone about ten days......J. H. Haverly returned 20. ......The Harry Webber Comedy Company are reported as having done a fine business the past week in Grand Rapids, Mich."

IN BALTIMORE, MD., Katie Mayhew opens in Ford's Grand Opera-house Jan. 1......"Almost a Life" is to be produced by one of Manager Henderson's companies Dec. 30.

FRANK MAYO in "Davy Crockett" opened at the Grand Opera-house, Detroit, Mich., Dec. 23, for the week. Business was light, excepting Christmas, when the matinee and evening performances were crowded. For the week of the 26th he will put on "The Streets of New York," "Hamlet," and probably one or two of Shakespeare's other plays....At the Detroit Opera-house Buffalo Bill had top-heavy houses 27, 28. The Williamsons open 31 (instead of 30) for the rest of the week......Henry Abbey's Park Theatre Company have postponed their dates to the week of Jan 20. Manager T. W. Davey will return here 13.

A RESPONSIBLE WOMAN and an organist are wanted by Geo. H. Frederick, who advertises.

AT THE PARK OPERA-HOUSE, Syracuse, N. Y., Genevieve Ward and a company played "Henry VIII" Dec. 23, and "Jane Shore" 24, to light business. She was to have played in Oswego 25, but the roads were snow-bound. She remained in Syracuse, playing "Jane Shore," and filling the date of the Strakosch troupe, who were snowed in at Buffalo....Marie Zoe is announced Jan. 1, 2, 1879, Charlotte Thompson 3, 4......J. K. Emmet canceled engagement at Wieting Opera-house......The Warde & Barrymore "Diplomacy" Company played 26, 27, 28, to fine business. They open in Montreal 30, for one week, Ottawa Jan. 6, 7, Utica 8, Troy 9, 10, Poughkeepsie 11, Albany 13, one week, Washington 30, one week...... The Wilkinson "Uncle Tom's Cabin" Company is announced for Jan. 1, 1879.

THE BOSTON MUSEUM COMPANY attracted a large attendance to the Portland (Me.) Theatre Dec. 21, presenting at the matinee "A Charming Pair" and "Doing for the Best," and at night "Partners for Life" and "The Inquisitive Darky."..... Anthony & Parsons' "Uncle Tom's Cabin" Company made a return visit 28, appearing in Music Hall, the Phineas Fletcher of C. H. Clarke, Uncle Tom of J. T. Fannin, Eva of Portia Albee, and Topsy of Minnie Foster calling for especial praise......Dollie Bidwell and company are billed in Music Hall Jan. 2...Lilliputian Troupe 3, 4.

JOHN THOMPSON and a company played "On Hand" in Steubenville, O., Dec. 24, 25, Johnstown, Pa., 26.

E. A. MCDOWELL and a company played "Beauty and the Beast" in the Academy of Music, Montreal, P. Q., the past week, to good business. The company closed 28, and are to make a tour through Canada for four weeks. The specialty people who accompany them are Mlle. Bonfanti, the Clinetop Sisters, Della Turner, Frank Gibbons, Master Hoyan, and Turner and Lawton. Chas. Arnold is the business manager...... Warde & Barrymore's "Diplomacy" party open 30 for one week, to be followed by Genevieve Ward.

THE WESTERN THEATRE COMPANY, who played in Moberly, Mo., Christmas-week, are billed in Boonville Dec 30, one week, California Jan. 6, 1879, for a like period, Jefferson City 13, two weeks. W. M. Williams and O. J. Woods are the managers.

ROBSON & CRANE'S COMBINATION are billed in Providence, R. I., Dec. 30, 31, Jan. 1, 1879, in the Providence Opera-house......In Low's Opera-house Parkes & Hardenberg's Company played "Our American Cousin" last week to fair business, save on Christmas, when the house was crowded.

ACLAND VON BOYLE has been expressly engaged for the part of Sing Foo in "Marked for Life" during its production at the Front-street Theatre, Baltimore, Md., commencing Jan. 6.

FORBES' DRAMATIC COMPANY has been meeting with success during its Western trip, and so far the accounts are full of praise for the excellence of the entertainments offered. Extracts from the press, published elsewhere, speak in laudatory terms of the performance of "Uncle Tom's Cabin" by this company. A new play—the Irish drama of "Aileen Aroon"—has been added to their repertory. M. Lecaster joined the company at Dubuque, Ia., also J. A. Moak, who will act as advance agent in future in place of Frank Gibson. The route is St. Paul, Minn., Jan. 1, 2, 3, 4, Stillwater 6, 7, 8, Minneapolis 9, 10, 11, and then through Eastern States.

IN LIBRARY HALL, Newark, N. J., Tony Barry's "Humpty Dumpty" Combination played Christmas afternoon and night to crowded houses. Charles Wells was the Clown, and George Norton Pantaloon. They play in Trenton New-Year's afternoon and night.

J. K. EMMET is announced to perform in Elmira, N. Y., Jan. 3, Ithaca 4, Oswego 6, Binghamton 7, Scranton, Pa., 8, Pittston 9, Wilkesbarre 10, Pottsville 11.

MRS. CHANFRAU and company performed in Canton, O., Dec. 23, 24, Columbus 25, 26, Wheeling 27, 28. She has canceled her dates in Norfolk, Va., 30, 31.

MARRIED.—In Toronto, Ont., Dec. 26, by the Rev. R. E. Green of St. James' Cathedral, Eugene T. Bannerton of New York and Miss Eliza S. Hudson (Hunton) of Chicago, Ill. The happy couple were lately members of the Helen Blye Combination.

MAYOR STOKLEY of Philadelphia has issued positive orders to the effect that all places of amusement in that city must be closed on Sunday evenings hereafter.

MUSICAL.

BLIND TOM was greeted by large audiences at Shaftesbury Hall, Toronto, Ont., Dec. 24, 25.

DICK OGLESBY advertises that he is at liberty, and he has a set of Swiss bells for sale cheap.

A SNOW-BOUND TRAIN prevented the Swedish Lady Quartet from reaching Indianapolis, Ind., in time to give a concert Dec. 23, but the remaining performances—Christmas afternoon and night—were given to a small attendance. Cause, counter-attractions and insufficient advertising. The party remain in that city until the beginning of the new year, when they will resume their tour, singing in Piqua, O., Jan. 1, 1879, Delaware 2, Newcastle, Pa., 3, 4, Sharon 6, Warren, O., 7, Youngstown 8, Greenville, Pa., 9, Corry 10, Titusville 11, Erie 13, Ridgeway 14, Lock Haven 15, Renova 16, Williamsport 17, Sunbury 18, York 20, Columbia 21, Pottsville 22, Phœnixville 23, Norristown 24, Reading 26, Lebanon 27, Altoona 28, Wheeling, W. Va., 29, Salem, O., 30, Zanesville 31, Dayton Feb. 1.

THE BERGER FAMILY played in Detroit, Mich., Dec. 23, 24, 25, to fair business.

H. M. SMITH'S CONCERT TROUPE, announced for two concerts in Fort Wayne, Ind., Dec. 25, canceled dates, owing to non-arrival of advertising matter.

GEO. MOLINEUX publishes the Irish song-and-dance "Mary Ann McLaughlin" and Harris and Carroll's song-and-dance "Hours of Pleasure." See card.

BANJO, violin and guitar books can be purchased at John Mager's address.

PROFESSIONAL banjos, music, strings, etc., can be obtained at S. S. Stewart's musical depot, advertised elsewhere.

A NEW AND EXPRESSIVE SONG, entitled "I'll Not Forget the One Who is All the World to Me," which has a simple construction and sweet melody, is advertised for sale at the publisher's address. Mme. Clara Brinkerhoff, who includes it in her repertory, has given the song with considerable effect.

LILLIAN CLARK, solo-violinist and horn-player, and Amy Randall, clarionet and tenor horn-player, have been engaged for the Spauldings' Spring tour, to begin March 31.

THE BANJO is taught by mail by the Dime Banjo Music Co. See advertisement.

A YOUNG LADY, pianist and singer, is wanted for an entertainment by Prof. McClelland, who advertises.

THE FRENCH OPERA TROUPE, headed by Mlle. Zelie Weil, that was announced to appear at the North Broad-street Theatre, Philadelphia, during the week commencing Dec. 23, failed to keep their contract, and the theatre remains closed until Jan. 6.

SELIKA, a colored prima donna, assisted by Miss Mattie Lawrence, gave a concert at Association Hall, Philadelphia, Dec. 23. The Sunday concerts given at Mænnerchor Hall and the Germania Theatre will be discontinued, an order to that effect having been given by Mayor Stokley.

THE KELLOGG AND CARY OPERA COMPANY produced "Un Ballo in Maschera" in St. James Hall, Buffalo, N. Y., Dec. 23. The violent snowstorm that prevailed at the time not only prevented the hall from being more than two-thirds filled, but also resulted in the company being detained here two days, the railroads being blockaded during that time. As they were billed for Rochester and Syracuse the following two nights, this detention was a serious one......To the snowstorm, too, may be attributed the small attendance at the same place Dec. 27, when Camilla Urso's concert took place.

STRAKOSCH'S ITALIAN-OPERA COMPANY commence a week's engagement at the National Theatre, Washington, D. C., Dec. 30.

BLIND TOM opens in Oddfellows' Hall, Washington, D. C., Jan. 1, 1879.

BLIND TOM held forth in Troy, N. Y., Dec. 28, to a moderate house......Rollin Howard's Combination is billed Jan. 1, 2, 1879......Gilmore's Band, with De Murska, Rossini, Levy and Bernstein, 8.

THE KELLOGG OPERA TROUPE was billed to sing at Rochester, N. Y., Dec 24; but did not appear, as the storm had blockaded the roads, and they were unable to get further East than Buffalo.

MRS. SCOTT-SIDDONS is to read in Albany, N. Y., Dec. 31.

THE STRAKOSCH OPERA TROUPE sang in the Leland Opera-house, Albany, N. Y., Dec. 27, and afternoon 28. "Il Trovatore" was sung in the evening to a large audience, and "Lucia di Lammermoor" at the matinee to a light attendance. Our correspondent remarks: "'Aida' was to have been the bill for the evening's entertainment, but owing to the alleged indisposition of Signor Rosnati, the tenor, it was at the last moment changed to 'Trovatore.' As the public were led to believe that 'Aida' would be sung, and the announcement of the change was not made until after all seats had been sold, considerable dissatisfaction was expressed. The poor attendance at the matinee, notwithstanding the fact that Litta sang and that there had previously been much curiosity manifested to hear her, seemed like a rebuke to the management."

AT FORD'S GRAND OPERA-HOUSE, Baltimore, Md., "H. M. S. Pinafore," together with the Christmas pantomime of "Santa Claus," held the boards the past week to excellent business. Our correspondent writes: "The opera was beautifully set, and the leading parts admirably sung. The pantomime introduced a number of seasonable novelties, and was most heartily enjoyed. In consequence of its attractiveness, the same bill will be repeated until New Year's-Day, when it will give way to Katie Mayhew in 'M'liss'...... 'The Bells of Corneville' was most artistically sung the past week by the Tracy Titus Opera Combination at Albaugh's Holliday-street Theatre. Catherine Lewis, Laura Joyce and Henry Peakes were heard to advantage. The cast embraced many good voices, besides the above, more prominently among whom were Laura Clancy, Emma Mettler, Eugene Clark, Charles F. Lange, M. W. Fiske and C. Roache. Business fair. This combination opens in Philadelphia on 30, and 'Almost a Life' will be produced here the same date."

"TAFFY," "Don't Be So Absurd," and other popular ditties, are advertised as for sale at Harding's address.

MUSICAL AFFAIRS IN BOSTON, MASS.—The six hundred and twelfth concert of the Handel and Haydn Society was given in Music Hall Dec. 22, when Handel's oratorio "The Messiah" was rendered, the principal vocalists being Mrs. Emma R. Dexter, soprano; Miss Ita Welsh, contralto; William Courtney, tenor; and John F. Winch, bass; with Carl Zerrahn, conductor; B. J. Lang, organist; and E. M. Bagley, solo-trumpet......Mrs. Austin, soprano; George R. Titus, basso; Will E. Taylor, pianist; and the Boston Cadet orchestra appeared in concert at the Hebrew fair......The Stoughton, Mass., Musical Society, said to be the oldest organization of its kind in the country, celebrated their ninety-second anniversary there Christmas, the annual election of officers, rehearsal and turkey-dinner occurring in the afternoon, and a concert in Stetson Hall in the evening. Professor Hiram Wilde conducted the singing, assisted by an orchestra and piano. It was decided to give four concerts, commencing in Easton 29....Signor Cirillo assumes the direction of the choir of the Church of the Immaculate Conception, and Henshaw Dana becomes organist 29......At the seventh concert at the Gaiety Theatre 29, the attraction will be Spaulding's Swiss Bellringers......Indications point to a successful season of Italian opera, the advance sale of seats being very large...... A concert and reading will be given in Tremont Temple Jan. 1 by Mrs. E. Humphrey Allen, soprano; Mrs. Anna Simonds, organist; A. R. Carrington, drum-soloist; the Schubert Instrumental Club; Fred. J. Eustis, pianist; and Miss Jennie Cuthoni of Chicago, reader. ......The Old Bay State course of entertainments will close with a concert at Music Hall Jan. 6, at which will appear the Misses Adelaide Phillips and Marie Stone, Messrs. Tom Karl, W. H. McDonald, Alfred H. Pease and S. L. Studley......Strakosch's Kellogg-Cary Opera Company appear for two weeks at the Boston Theatre early in February.

THE ORIGINAL SWEDISH QUARTET were announced in Syracuse Dec. 28, with a sacred concert 29.

SHAFFER'S SWISS BELLRINGERS, under the management of Sam Sampson, are to play in Millerton, N. Y., Dec. 30, Amenia 31, Pawling Jan. 1, 1879, Brewster's 2, Purdy's 3, Katonah 4, Mt. Kisco 6, Pleasantville 7.

THE NASHVILLE (TENN.) Harmonic Society are to produce "Ruth" in the Masonic Theatre Jan. 6, 7, 8.

THE YOUNG APOLLO CLUB of New York are to sing Dec. 30 in Brooklyn, E. D., Jan. 3 Deckertown, N. J., 6 Cohoes, 7 Waterford, 8 Ballston Spa, 9 Fort Edward, 10 Whitehall, 14 New Bedford, Mass., 15 Haverhill.

VARIETY HALLS.

VARIETY NEWS from Chicago, Ill., up to Dec. 28 is as appended: "At Hamlin's a fair business was done, the performances opening with 'The Afghanistan Carmen,' Miss Adele Bray and Messrs. Joe A. Gulick, Ed. Barrett and Alf. Johnson in the cast. The Sherwood Sisters gave songs-and-dances and double skipping-rope dances; Will. L. Smith's bellringers, comprising the Misses Lizzie Coleman Smith and Jennie Titus and Messrs. Will. L. Smith, Chas. E. Smith and T. Clark Hughes, gave musical selections, Miss Lizzie Smith giving solos on the staff-bells and cornet; Miss Anna Morgan, ballads; McVicker and Saunders appeared in songs-and-dances; Kelly and Ryan gave their clever Irish character-changes. The bill concluded, the first of the week, with Edward Barrett's 'Under Suspicion,' Mr. Barrett sustaining the role of Joe Sparrett admirably. The bill proving too long, however, it had to be withdrawn, and the farce, 'A Ghost in Spite of Himself' succeeded it. Those closing with the week are Fannie Douglass and McVicker and Saunders, to Milwaukee; Smith's Bellringers, to their home, in Decatur, Ill. The rest of the specialty people remain, and John T. Hinds, supported by a selected stock company, presents 'The Shaughraun.'......At the Academy a good attendance prevailed, the fresh specialties comprising Irving's troupe of Jackits chy Japanese in their juggling and balancing feats; Miss Lillie Hall in dashing serio-comic songs; Edward Kendall in lightning character sketches; Master Moncrief in Irish songs-and-dances; the Mendels—Harry and Leoni—in 'Off for America,' the performance opening with the farce of 'The Lovers' and closing with D. L. Morris in his Dutch burlesque of 'Richard III.' Leaving with the week: Wood and West, Healy, Conway and Ella Saunders, Harry and Leoni Mendel, D. L. Morris, Goss and Fox, and Jackits-chy Japs, the last to Cleveland. Opening 30: Charles Gilday and Fanny Beane, Murphy and Morton, Fanny V. Reynolds, and J. W. McAndrews......At the Metropolitan there was a rather light attendance. The new features consisted of Conrad Fredericks and the Gloss Brothers in gymnastic feats; Raynor and Hawkins in Dutch and Irish songs-and-dances; Madge Alston in songs-and-dances; the Brazziers—William, James and George—in grotesque dancing; Shed Le Clair in trapeze act; the sketches of 'Barney's Return,' by Harry and Fannie Wood; and 'Sophia's Supper,' 'Weston the Walkist,' and 'Homeless on New-Year's,' by Chas. A. Gardner, Hugh Fay and company. Departures 28: Signor Giovanni, to Louisville; Raynor and Hawkins, the Brazziers, Fredericks and Gloss Brothers, and Shed Le Clair. Coming 30: Dave Oaks, Little Mac, Goss and Fox, and Gus Lee and Amy De Brent, instead of the past week, as announced.

THE NEW APPEARANCES at Shelby's Adelphi, Buffalo, N. Y., Dec. 23 were J. F. Sherry, clog-dancer, who accompanied himself upon the banjo while dancing; the Morello Brothers, acrobats and head-balancers; Blanche Carmen in a selection of ballads; Keating and Sands in a musical act; Harry Bennett, North-of-Ireland dialect comedian and vocalist; Hall and De Bar, acrobatic song-and-dance; Lynn Sisters in duets; and the Fontainebleaus in their version of the burlesque of "Cinderella." Stormy weather affected business the forepart of the week, but the attendance was good thereafter. At the Christmas matinee, which was largely attended, Manager Shelby distributed six hundred toys among the children present. Closed 28: J. F. Sherry, to Portland, Me.; Morello Brothers, Holland, N. Y.; Blanche Carmen and Harry Bennett, New York; Keating and Sands, Toronto; Hall and De Bar, Boston; and the Fontainebleaus, Terre Haute. Opening 30: The Boisset Pantomime Troupe, Mlle. Realta, Morris and Fields, Emma Bretto, Mason and Wesley, Ida Farren and H. C. Stanley.

BUSINESS WAS LARGE at the Theatre Comique, Washington, D. C., the past week. The new attractions were Julian Kent in his sensational drama of "Wild Bill," the Whitneys in character-change sketches, John Cannon in Irish comic songs, and the Suydam Brothers in clever gymnastic feats. The departures Dec. 28 were Prof. White and dogs and Julian Kent, to Baltimore; John Cannon, no date; Chas. H. Duncan and the Whitneys, to Philadelphia. Announced for 30: the Fieldings—John and Maggie—the Sharpleys, Raymond and Murphy, Dan Mason, Grace Garland and Nellie Montrose.

AT THE VOLKS' THEATRE, Brooklyn, the new people this week include Watson and Ellis, Jennie Morgan, Lester, Allen, Tierney and Cronin, Flora Moore and Tillie Antonio......At the Olympic Elsie Secor's Female Minstrels are billed for the week, also Charlotte Stanley in "Crime"......At the Mozart Theatre Mme. Anderson the pedestrian drew crowded houses during the week. It is said she had 4,800 visitors on Christmas-day. The stage is to be removed to accommodate lady visitors. She completed 1,300 quarter miles at 8.50 Dec. 30.

ARTISTS can secure engagements at Pendy's Gayety Theatre, Harlem, N. Y., by applying as per card, in which Manager Pendy explains his mode of engaging performers, etc.

FROM CINCINNATI our correspondent writes Dec. 28: "Under the direction of Charley Shay, there opened 23 at the Vine-street Opera-house the following olio people: Lizzie Barrett, Julia Benton, Viola Morris and Ada Morrell, vocalists; John Klotz, juggler; and Fields and Leslie, Irish song-and-dance artists. Closing: W. T. Melville, Lizzie Barrett and Ada Morrell. Opening 30: J. P. Carroll, Carroll Sisters and others......At the Coliseum 23 there were new: El Nino Eddie in his fine tight-rope feats; Mlle. Etta and Matt Green in what the programmes call 'contortic posturing;' Sallie Mason and Rob V. Ferguson in a neat sketch entitled 'Love's Decision;' and Mabel Pearl, vocalist. Departures: Murphy and Morton, Chicago, and Mlle. Etta, Matt Green, Sallie Mason and Rob V. Ferguson, to rejoin Irving's Japs in Cleveland. Opening 30: D. L. Morris, Ella Mayo, Admiral and Lulu Yale, and the Whitneys........Mullen and Magee in clogs, Clara Wildman in ballads, and the specialties of George W. Barnum and John Foster constituted the olio at Heuck's during the current week. Mullen and Magee close. There will be no olio next week...... Schickling's Academy of Music opened 23, with Charles A. Vincent as stage-manager, and a company embracing Edith Valentine, Georgie Vincent, Lottie La Point, Frankie Sidney, Manning and Drew, Carroll and Ross, Harry Wentworth, and Charles H. Stanley......The new people at the Eldorado 23 were Walde and Laclede, Bob Milligan, Ada Adair, Lizzie Hanley, Ruby Pearl, and Julia La Fabre....Le Roy and Amann in Dutch sketches; Orville and Ruby in flying leaps, Sweeney and McCarthy in Irish songs-and-dances, Elsa Carnisso in ballads, Prof. S. Rhinehart and educated dogs, Gus Lee in 'Hoosier Bill,' Louisa Bliss, serio-comic; Charles W. Young, comedian; and Peasley and Vennetta, song-and-dance, opened at the Grand Central 23. Harry Fellows and Dick Murray, who have been opponents in the ring, were also engaged to spar. Everybody leaves to-morrow save Ned Barry, the stage-manager, and Elsa Carnisso. Mme. Fachon's Blondes are to open 30.......Allie Love complains of receiving no salary from the White House. Lottie La Point left Shickling's last evening, alleging the same reason......Wiley Hamilton, who has closed his season at Kansas City, is in the city......The Brighton, Olympic, and Central Varieties have closed."

AT NACHMAN'S Front-street Theatre, Baltimore, Md., the attractions last week were Minnie Oscar Gray, Wm. T. Stephens and their dogs Romeo and Zip in the drama "The Dogs of the Storm," Tim Rogers in Irish songs, Billy and Maggie Ray in "Eph's Birthday;" Mollie Wilson, serio-comic; the Perry Brothers, song-and-dance; and Robert Aubrey on the trapeze. Business excellent. The departures 28 were the Perry Brothers, to New York; Robert Aubrey, to Philadelphia; Minnie Oscar Gray, W. T. Stephens and dogs, one week's rest. Billed for 30: Hernandez Foster, Manchester and Jennings, McCullough and Casey, and Master Charley Mack. Manager Nachman was presented on Christmas night on the stage by Assistant Stage-manager J. W. Berkeley with a gold watch and chain on behalf of the company. Mr. N. replied in a pertinent speech. After the performances the company and a few invited guests sat down to a supper served on the stage. Subsequently the tables were removed, and dancing was in order until morning. Sol. Thanhauser of the orchestra was presented the same night by his brother musicians with a diary mounted in gold......A good show was given at the New Central Theatre, where the arrivals Dec. 20 were James McDonald in his high pedestal clog-dance; Emma Brennan, serio-comic; Sanford and Wilson in the sketch of "War in the Kitchen;" Perry and McGrew, and Baby McDonald, now a good-sized child, serio-comic. The ladies of the company were each presented by the manager on Christmas-eve with a handsome box of perfumery. Business good. Departures 28: Louisa Montague, to Newark, N. J.; and Viola Clifton, to New York. Billed for 30: Julian Kent, C. H. Fielding and Maggie Walker, and George W. Parkhurst. The La Font Brothers, after persistent solicitations on their part, were to have opened 23, and even after telegraphing their certainty of being on hand failed to appear.......Julia Bennett, a pleasing skipping rope dancer; Williams and Sully, song-and-dance; and Minnie Lawton, serio-comic, were new at the Odeon. Business good. Departures 28: Della Wallace and Dolly Davenport, to Pittsburg. For 30, Annie Hall and Blanche Dixon are billed. Manager E. M. Castine was presented by his company on the evening of 24 with a massive gold-headed cane, suitably inscribed. Joseph Rosenfield made the presentation speech, which was responded to by the recipient. Afterwards the company invited Mr. Castine and some guests to a bountifully laid supper-table. The committee, who deserve praise for the success of the entertainment, were R. Jean Buckley, Profs. Kennedy and Leon, and Dick Smith. Letter of Dec. 29.

W. A. HUNTLEY publishes several press notices praising his performances as a banjoist and vocalist. He opens at Tony Pastor's Theatre, this city, Jan. 6.

AT THE NATIONAL THEATRE, Hartford, Ct., the fresh attractions last week were Queen and Bell, meritorious clog-dancers, who cleverly perform difficult acrobatic feats upon high pedestals sixteen inches square, keeping good time with the music meanwhile; Pettit and White, song-and-dance; Frank Harrison, a favorite vocalist and general performer; and Jerry Cohan, who acted the chief character in "The Molly Maguires." Closed Dec. 28: Pettit and White, Queen and Bell, T. E. Jackson and Cora Leigh, to Providence; and Master Dunn, to Baltimore. Announced for 30: Keating and Flynn, Kearney and Powers, Nelson Curry, George A. Hall, Sam and Carrie Swain, Billy Chace and Alice Somers.

THE LIVINGSTON BROTHERS and John Murtz, gymnasts and acrobats, are pronounced in several managerial cards, published in another column, first-class artists in their line. They have, in consequence of their attractiveness, been rebooked for the New National Theatre, Philadelphia, Pa., for Feb. 24, 1879.

THE OPERA-HOUSE, Camden, N. J., was opened Dec. 28 under the management of M. Campbell, with Yank Newell as business-manager. The company includes H. A. Denham, Grace Belmont, Frank and Richard Webster, Helen Watson, George Roberts, Frank Butler, Bradini, Marian Clifford, Raymond and Marton, Mlle. Elwood's Female Minstrels, and Stella Sylvane's Statue Troupe. Opening business is reported excellent.

THE NEWCOMERS at the Adelphi, Toledo, O., Dec. 23 were Flora West in serio-comic songs; George and Maria Nelson in songs-and-dances; Lamont and Ducrow in songs-and-dances; Roach and Anderson, banjo-duetists; Kelly and Haley in Irish acts. This is the first time in four months that James Kelly has been able to appear, he having been laid up with an injured limb. The performance concluded with Charles Thornton and a company in "Simon Kenton." Closing 28: Gracie May, home, to Peru, Ind.; Barker and Reels, unknown; Francis and Wilcott, St. Louis; H. Tenbrook, Detroit. Opening 30: The Love Sisters, Frank Bell and G. A. Henderson. ......At the Grand Central the new people were Don Ferreyra the man-flute, Ada Isaacs in funny speeches, Will. H. Rabb, Dutch business; Clarence Hall, song-and-dance; Bessie Hall, serio-comic; Al. W. Filson, motto-songs; Ida Corey, songs; Hattie Mayne, songs; Retlaw and Alton, horizontal-bar; Ella Davenport, jigs; Saynorth and Cawley, song-and-dance; and Kine Bros. in a musical act. Closing 28: Ada Isaacs and Clarence and Bessie Hall, Cincinnati; Will. H. Rabb, unknown; Saynorth and Cawley, Buffalo; Ida Corey, Louisville. Opening 30: Hattie and Bennie Grinnell, Harry and Leona Mendel, Chas. W. Young, Nellie Massey and Pierson and Sherwood.

CHRISTMAS-WEEK was a lively one at the Grand Central, Troy, N. Y., where the arrivals 23 were Ira Paine, Maud and Tom Morrissey, McDermott, Sheehan, Callan and Healey, Susie Parker and Alice Gleason. Susie Parker did not remain through the week. The only departure 28 was Ira Paine to New York. The bookings for 30 include Mlle. Violetta, Hurley and Marr, the Holland Brothers, and the "California Nuggets," Ella and Emma, in musical sketches......A free-and-easy styled the Argyle, and run by a West Trojan named Carter, was raided by the police, and is broken up, Carter being fined $50. A similar place, styled the Atlantic Garden, has since sailed very close to the wind. Letter of Dec. 29.

A SURPRISE PARTY.—Charles White, the veteran Ethiopian comedian, after the conclusion of his recent engagement at the Howard Athenæum, Boston, Mass., while awaiting on Sunday the arrival of the hour of departure of the train which was to bring him to this city, was called upon by a friend, who invited him to go to the Parker House to partake of a "parting cup." Upon arriving there they were ushered into a private room, where a number of mutual acquaintances were assembled, as was supposed, for a similar purpose. An adjournment to a larger apartment was proposed and agreed to, and upon entering there they found a table laid for a banquet. Mr. White was requested to sit down, and, upon taking up a bill of fare, read to his surprise "Dinner Complimentary to Charles White of New York by his Boston Brothers, Parker House, Boston, Dec. 22, 1878." The festivities were prolonged until a late hour, and Mr. White postponed his departure to the next day.

AT THE COLISEUM, Detroit, Mich., business was good last week, and on Christmas patrons were turned away, unable to gain admittance. The attractions were Joe Lang, a great favorite; Foley and Sheffer, successful in a musical sketch; Dave Oaks in pathetic ballads and parodies; Leon Whittony with his elephant and ape imitations, which provoked laughter; Little Mac in his essence and "1, 2, 3, Bounce," which made a hit; Flora Moore in her Irish songs and imitations. Closing 28: Foley and Sheffer, Flora Moore, Brooklyn; Laura Le Clair, Grand Rapids; Eunice and Laura Moore, Cleveland; Little Mac and Dave Oaks, Chicago. Coming 30: Wm. N. Griffith, Belle Norton, Jule Keen, Sallie Adams, Sheridan Brothers, Kent Sisters, Pat Reilly, J. P. Hill. Harry Thompson is slightly better, and the physicians think he will now improve......The Comique was reopened Christmas, but the audiences were so small that they were dismissed, and the theatre is now closed.

"ENOCH ARDEN" at the Metropolitan, Newark, N. J., was the principal feature the past week. Harry Bell's conception and acting of the stranded hero were good. The management underwent some difficulties with their olio people. The services of Ida Burt were dispensed with on account of negligence, she failing to appear Christmas afternoon or evening. Georgina Smithson was taken ill the same day, and was unable to appear during the rest of the week. Conway and Kerrigan and Emily Beigle did not appear at all, and the olio was consequently reduced to three people, the Austins and Lizzie Daily, all of whom go to New York. The last week of the Metropolitan, under the management of J. M. Norcross, will commence 30, when Louise Montague, Murphy and Fletcher, J. Caron and Sons, Bedmon and Clifton, George Kurtz and Nellie Brooks are announced...... Ward's Opera-house has been doing a much better business the past week with burlesque and variety performances than it did previously with the combinations. The departures 28 were the O'Hern Bros. and Nellie Hughes, to Jersey City; Mlle. Lucelle and Mulligan and Morris, to New York. To arrive 30: Morris and Green, the Victorellis, Annie Braddon, Crossley and Elder, Dave Mack and Hardey and Halley.

PAT ROONEY'S COMBINATION were in Elmira, N. Y., Dec. 25, to a good house.

CHERINI, wire-juggler, is open for engagements after Jan. 6. He advertises that he has the London Marionettes, and can give a show in which his ventriloquial powers are exhibited. See card.

WM. A. HUNTLEY, banjoist, in his specialty at the Coliseum Theatre, Detroit, Mich., was the recipient of considerable praise. He is now at the Theatre Comique, Cleveland, O. See card.

IN INDIANAPOLIS, IND., at the Metropolitan Theatre, business was very light the fore part of the past week until Christmas-day, when the performances were well patronized. The bill opened with "Vim," in which Neil Burgess personated the spectacled, talkative woman in a laughable manner. This was followed by the Dillons—James and Susie—in a well-rendered Irish sketch, and Carrie Lavarnie in serio-comic songs. "A Block Game" closed the bill, in which Geo. and Sid France, with their dogs, were well received. "My Mother-in-law" and "Marked for Life" were substituted Dec. 26. Closing 28: Sid France, to Pittsburg; Neil Burgess, to St. Louis; and Geo. France and the rest of the party, to Terre Haute and Lafayette (probably). Opening 30: The Pathfinders, comprising the Milton Jaspers, C. S. Rogers and Mattie Vickers, D. K. Russell, J. N. Rentfrow and T. H. Custy........ At Crone's Garden Theatre 23 the bill opened with "The Dutch Justice," in which Dan Mason appeared as the Judge; Huber and Allen introduced their well-known banjo and other specialties; Kitty Allyne sang serio-comic songs; the Murdochs—Frank and Irene—gave a local sketch, "The Ruse Rifles in Camp;" O'Donohue was good in Irish songs; and the bill closed with a three-act piece, "Never Too Late," in which Admiral and Lulu Yale were favorably received. The cold weather caused business to fall off the fore part of the week, but after that it was fair. Manager Crone was presented on Christmas-day by George Riess and the other attaches of the house with a valuable seal finger-ring. Closing 28: Admiral and Lulu Yale, to Cincinnati; Dan Mason, to Washington City; the Murdochs, to Terre Haute. New people 30: Geo. W. Thompson, the Loders, Letha Weber...... The new faces at Greunert's Hall are Addie Howard, Jennie Francis, Bertie Clifford, Ella Golden, and Maud Lewis, who continue week of 30.

GEORGE W. HERMAN, Sullivan and Curdy, Charles Grier, C. H. Fielding, Maggie Walker, and Leon and Trible were the new attractions at Trimble's Varieties Theatre, Pittsburg, Pa., Dec. 23. Business improved somewhat......The Sparks Brothers, Emma and Louis Alfredo, Bryant and Williams, Murphy and Mack, and Captain Joe Rainbolt and wife were the accessions to the company at Harry Williams' Academy of Music 23. The shooting by Captain Rainbolt excited the wonder of the audiences. More people were within the walls of the Academy on Christmas than on any day previous since its erection, the number aggregating at the two performances nearly 2,500 persons. Departures, 28: W. N. Griffith and Belle Norton, to Detroit, Mich; Ella Mayo, Cincinnati, O.; Emma and Alfredo, Mlle. Mahretta, the Sparks Brothers, and Captain Rainbolt and wife. Commencing 30: Sid C. France, Eloise Allen, Weslyn and Casey, Alice Bateman, Wm. Noonan, and Clark and Edwards.

A LIVELY CHRISTMAS BILL was presented at the Boylston Museum, Boston, Mass., last week, to uniform good business. The features were the Red Riding-hood Female Minstrels, John O'Brien, Al. Decker and Jen Powers being bones, middleman and tambo, and the Misses Cline, Arlington, Lillie Howard and Emma Marden vocalists, and in the novelty portion of the show Young Ajax, contortionist; John and Thomas O'Brien in songs, character sketches and change clog-dance; Lillie Howard in vocal selections; Powers, Decker and company in the sketch "Kitty and the Baby;" Favor and Shields in Irish songs-and-dances; Belle Fairmount in songs; and the pantomime "The Enchanted Zocle," Mons. A. Newville appearing as Clown. New stars 30: Ed. C. Smith and John H. Byrne, Alfred and Theresa Springer, Clara Sanford, Mackin and Griffin, May Vernon, Billy Wylie, and reappearance of Ida Siddons and Favor and Shields......Free concerts are being given nightly at the Palais Royal. Professors Martin and Stiles and Madame Annetta in a spiritual exposure appear there 30.

BUSINESS has been large during the week commencing Dec. 23 at the Lyceum Theatre, Toronto, Ont., when the following new people appeared: Ed. Chrissie in the pantomime of "The Village Barber;" the La Rues in double-clog dances and sketches; Harris and Wood in songs-and-dances; the Love Sisters in jigs; Nellie Haywood in ballads; and George A. Hill in the drama of "The Serpent's Sting." Closing Dec. 28: The La Rues, Harris and Wood, the Love Sisters, and George A. Hill. Announced to open 30: Keating and Sands, "Punch" Walton, and Mayo and Fash.

THE ADELPHI THEATRE, Brooklyn, E. D., was opened Dec. 23 with a company of which Hogan and Lord were the chief attraction, but closed again before the end of the week.

MILLER'S WINTER GARDEN, Philadelphia, received a liberal share of patronage during Christmas-week. The novel attractions were the specialties of W. C. Turner and James Maas, John and Verona Carroll, Bob and Nellie Brimmer, Maudler and Warren, Charles Landis, John Forbes, Mollie Demar and Ella Sheldon, and the spectacle of "The Erl King," which was handsomely placed on the stage, and introduced a ballet-corps headed by Miss Frankie Christie. The new arrivals Dec. 30 are Robert Aubrey, Clark and McNish, and Charles W. Young and Nellie Massa.

FRANK AND S. J. SHERMAN, proprietors of the Arcade Garden Theatre, Philadelphia, were arrested on Dec. 28, on an affidavit made by a special officer, charging them with maintaining a disorderly house. The defendants gave bail in the sum of $1,200 each for a further hearing 31.

MLLE. ELWOOD'S Blondes and Female Minstrels opened at the Camden Opera-house, Camden, N. J., Dec. 28.

AT THE NEW NATIONAL, Philadelphia, the new faces Dec. 23 were the Courtland Sisters, Livingstone Brothers and John Murtz, Eugene Blitz, Charley Gardner, Lizzie Conway, and Miss Mabel Leonard in Wm. Carleton's drama "The Spectre of the Vault." Herr Drayton, Chas. Waterfield, Harry Woodson, Johnny Patterson and A. H. Sheldon open 30.

HARRY AND JOHN KERNELL, who were the new faces at Enochs' Varieties, Philadelphia, Dec. 23, met with an enthusiastic reception in their Irish specialties. Price and Lord, the La Martine Brothers and the Mahretta Pantomime Troupe open 30.

AT THE INTERNATIONAL COMIQUE, Philadelphia, the new arrivals Dec. 23 were the Miranda Sisters, Miss Ada Stanwood, Barney McNulty, Welch, Harris and Morris, John Riley and Harry Bennett, and Georgie Kaln. Hogan and Lord, Frank Lewis, Harry Clark and Master Barney open 30.

BILLY WRIGHT, a well-known Ethiopian comedian, whose lively sallies of humor are fresh in the memory of most habitues of variety halls in Philadelphia, is lying dangerously ill at his residence, in that city. His health has been for some time failing him, and he is now suffering with consumption. A telegram dated 30 says "his condition is much improved this afternoon."

HARRY G. RICHMOND'S trial is expected to take place in Philadelphia early in January.

AT THE ARCADE GARDEN THEATRE, Philadelphia, large audiences were attracted during the past week, the new arrivals then appearing being Miss Lou Arnott, Barrington and Daly, Howard and Sanford, Granger and Weston, Miss Emma Leon, Denny and Ward, Lottie and George Lambert and Miss Maggie Nichols. The D'Alve Sisters and Roselle open 30.

AT THE THEATRE COMIQUE, Richmond, Va., Frank and Winnie Hassall, old favorites, were the new faces the past week. Manager Putnam decided not to give any performance Christmas matinee and night, owing to the large number of disorderly persons in the city......Mlle. Fachon's Combination performed at the Richmond Theatre Dec. 23, 24, 25, to poor attendance. Shelly Swain of this city is advance-agent for the above company. Route: Charlottesville Dec. 26, Staunton 27, Huntington, W. Va., 28, Cincinnati, O., 30. Letter of Dec. 29.

AT THE WASHINGTON HALL VARIETIES, Schenectady, N. Y., the departures Dec. 28 were Eva Girard, to Troy, and Earle and Tobin. Coming 30: The Revolti Brothers, Alice Dearing, Blanche Belmont, and Dan Brennan.

AT THE THEATRE COMIQUE, Cleveland, O., the chief features were Nellie Howard, Gibson and Binney, King Sarbro, W. A. Huntley.

MAY VERNON, serio-comic vocalist, is praised by Manager Seymour of Philadelphia, Pa., as an excellent artist and handsome dresser. Miss Vernon, who was formerly known as May Winans, begins an engagement at the Boylston Museum, Boston, Mass., Dec. 30, and at the New National Theatre, Philadelphia, Pa., Jan. 6, 1879. See advertisement.

AT THE ALHAMBRA VARIETIES, John Bartholomew, proprietor, Central City, Col., the latest attractions to Dec. 19 were Sam Mundy and Mlle. Larne. Giniven and Ainsley are still in the company, and not in Leadville, as reported.

MRS. FLORA MASON, see Flora Frawley, died of consumption in Kansas City, Mo., Dec. 11.

PAUL HAMLIN and Ada Newcomb in their clog and jig dancing have been performing at the Boylston Museum, Boston, Mass., and have met with a large share of praise. Several extracts from the press, published in another column, speak highly of Mr. Hamlin's ability.

EMMA MOULTON, the accomplished club-swinger, now with Tony Denier's Troupe, is referred to by the New Orleans press as a model for all who aspire to reach a high point of development in this specialty.

AT THE VARIETIES, Yankton, D. T., Charles Keen, Billy and Jessie White and Rosa Dumont are the latest arrivals.

DICK BROWN, banjoist, aided by local talent, gave a concert in Tucson, Arizona, Dec. 17.

MANAGER BORDWELL of the Opera house, East Saginaw, Mich., was presented by his company Dec. 25 with a gold-headed cane, said to have cost $40. After the performances the company and Buffalo Bill and troupe as invited guests sat down to a supper, and the festivities were continued until nearly daylight.

E. JONES, stage-manager for several years past at the Alhambra Varieties, in Central City, Col., has gone to his home in Racine, Wis.

NEGOTIATIONS are pending between the proprietor of the Theatre Royal, Montreal, P. Q., and a well-known Boston variety manager, with a view to the latter's taking a lease.

E. S. WASHBURNE'S LAST SENSATION collapsed recently, the cause being the severe storms and washing-away of railroads, which interfered with the traveling. Mr. Washburne writes to THE CLIPPER that he had rented the use of his name, title of the show and use of his cuts to W. J. Chappelle & Harry Morton, who were the actual managers. He further says: "My health prevents my doing business of any description, as I have no use of my right arm and but little of my right leg, and there is but slight prospect of my ever being any better. I shall go at once to the Hot Springs, Ark., as a last resort."

AT THE THEATRE COMIQUE, Providence, R. I., billed for Dec. 30 are Queen and Bell, the Wellington Sisters, Pettit and White, Jerry Cohan and the Novello Quartet.

MAY FISK'S BLONDES played to good business in Portland, Me., Dec. 23, 24, 25.

HEYWOOD'S NEW YORK SERENADERS showed in Martinsburg, W. Va., Dec. 26, Hagerstown, Md., 27, Frederic 28.

CASSIM AND FRITZ have just concluded an engagement at Niblo's Garden, this city, where they made a hit in their acrobatic specialties. They will be at liberty Jan. 6, 1879. Cassim can be engaged for the tenting season as grotesque clown.

K. PUCK advertises for a partner in female Dutch business and Hebrew characters.

JEFFERTS-WARNER, the "Vital Spark," makes her reappearance at Pendy's Gayety Theatre, New York, this week.

TURNER AND MAAS are spoken of in a card in this issue from Manager Seymour of Miller's Winter Garden, Philadelphia, Pa., as good cards.

WALLY PRICE, motto, sensation and Irish vocalist, now with the Happy Irish Pair and Troupe, can be engaged after Jan. 4, 1879. See card.

Continued on page [illegible].

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OUR TERMS ARE CASH.—Advertisements to be paid for at the time of insertion.

THE CLIPPER is issued every Tuesday morning. The first, fourth, fifth and eighth pages GO TO PRESS ON SATURDAY, and the second, third, sixth and seventh pages on Monday evening. Advertisements intended for the outside pages should reach us not later than noon on Saturday, and all favors should reach us early on Monday to insure their insertion in that week's issue.

ADVERTISEMENTS SENT BY TELEGRAPH must reach here not later than 6 P. M. on Monday.

TO AVOID LOSS, when remitting money by mail, we would advise our patrons to register their letters or procure Post-office orders. Make all orders payable to and address all communications

FRANK QUEEN,
Editor and Proprietor,
P. O. Box 3,860, or CLIPPER BUILDING,
88 and 90 Centre street, New York.

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JANUARY 9,
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PRICE, 15 CENTS.

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College Match Races.
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Statistics of Population, etc.
Scene-shifter's Story, The
Spring, Frontispiece poem.
Sporting Chronology from 1719.
Steamship Disasters.

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